

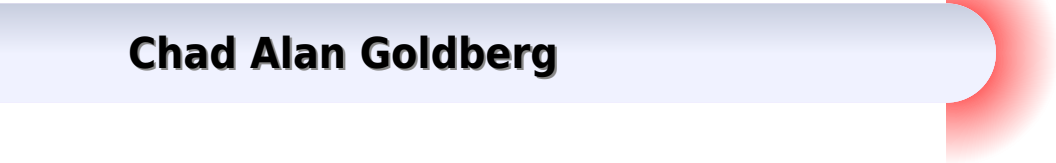
Reluctant Bureaucrats: The Struggle to Establish the National Endowment for the Arts

Mark, Charles Christopher

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Reluctant Bureaucrats The Struggle To Establish The National Endowment For The Arts

Chad Alan Goldberg



Reluctant Bureaucrats The Struggle To Establish The National Endowment For The Arts:

Reluctant Bureaucrats Charles Christopher Mark, 1991 The Arts Management Handbook: New Directions for Students and Practitioners Meg Brindle, Constance DeVereaux, 2015-05-18 Whether the art form is theater dance music festival or the visual arts and galleries the arts manager is the liaison between the artists and their audience Bringing together the insights of educators and practitioners this groundbreaker links the fields of management and organizational management with the ongoing evolution in arts management education It especially focuses on the new directions in arts management as education and practice merge It uses cases studies as both a pedagogical tool and an integrating device Separate sections cover Performing and Visual Arts Management Arts Management Education and Careers and Arts Management Government Nonprofits and Evaluation The book also includes a chapter on grants and raising money in the arts *Invisible Cultural Policy in America* Eleonora Redaelli, 2025-08-11 0 The Arts and State Governments Julia F. Lowell, Elizabeth Heneghan Ondaatje, 2006-08-07 State government spending on the arts is minimal and may be losing ground relative to other state expenditures The authors examine efforts made by state arts agencies or SAAs to address a changing political and fiscal environment and present their findings on the risks and rewards of bringing the arts and political worlds closer together **The Sixties, Center Stage** James M. Harding, Cindy Rosenthal, 2017-04-06 The Sixties Center Stage offers rich insights into the innovative and provocative political underpinnings of mainstream and popular performances in the 1960s While much critical attention has been focused on experimental and radical theater of the period the essays confirm that mainstream performances not only merit more scholarly attention than they have received but through serious examination provide an important key to understanding the 1960s as a period The introduction provides a broad overview of the social political and cultural contexts of artistic practices in mainstream theater from the mid fifties to mid seventies Readers will find detailed examinations of the mainstream s surprising attention to craft and innovation to the rich exchange between European and American theatres to the rise of regional theaters and finally to popular cultural performances that pushed the conceptual boundaries of mainstream institutions The book looks afresh at productions of *Hair Cabaret Raisin in the Sun* and *Fiddler on the Roof* as well as German theater and performances outside the Democratic National Convention of 1968 **Arts Entrepreneurship** Richard Andrews, 2019-09-16 Arts Entrepreneurship Creating a New Venture in the Arts provides the essential tools techniques and concepts needed to invent launch and sustain a business in the creative sector Building on the reader s artistic talents and interests the book provides a practical action oriented introduction to the business of art focusing on product design organizational planning and assessment customer identification and marketing fundraising legal issues money management cultural policy and career development It also offers examples exercises and references that guide entrepreneurs through the key stages of concept creation business development and growth Special attention is paid to topics such as cultural ventures seeking social impact the emergence of

creative placemaking the opportunities afforded by novel corporate forms and the role of contemporary technologies in marketing fundraising and operations A hands on guide to entrepreneurial success this book is a valuable resource for students of Arts Entrepreneurship programs courses and workshops as well as for early stage business founders in the creative sector looking for guidance on how to create and sustain their own successful venture Federalizing the Muse Donna M. Binkiewicz,2005-12-15 The National Endowment for the Arts is often accused of embodying a liberal agenda within the American government In Federalizing the Muse Donna Binkiewicz assesses the leadership and goals of Presidents Kennedy through Carter as well as Congress and the National Council on the Arts drawing a picture of the major players who created national arts policy Using presidential papers NEA and National Archives materials and numerous interviews with policy makers Binkiewicz refutes persisting beliefs in arts funding as part of a liberal agenda by arguing that the NEA s origins in the Cold War era colored arts policy with a distinctly moderate undertone Binkiewicz s study of visual arts grants reveals that NEA officials promoted a modernist abstract aesthetic specifically because they believed such a style would best showcase American achievement and freedom This initially led them to neglect many contemporary art forms they feared could be perceived as politically problematic such as pop feminist and ethnic arts The agency was not able to balance its funding across a variety of art forms before facing serious budget cutbacks Binkiewicz s analysis brings important historical perspective to the perennial debates about American art policy and sheds light on provocative political and cultural issues in postwar America **Cultural Policy** Toby Miller,George Yudice,2002-12-17 Offering the first comprehensive and international work on cultural policy Toby Miller and George Yudice have produced a landmark work in the emerging field of cultural policy Rigorous in its field of survey and astute in its critical commentary it enables students to gain a global grounding in cultural policy **Ask the Experts** Michael Sy Uy,2020-08-31 This book tells a new story about patterns of public and private grantmaking from the 1950s to the 1970s a period during which the United States witnessed a remarkable expansion in arts patronage Through archival documents oral history and ethnographic material author Michael Sy Uy offers an in depth analysis of grant making practices and highlights important and instructive issues concerning philanthropy arts patronage and musical production and consumption Modern American Drama: Playwriting in the 1960s Mike Sell,2019-11-14 The Decades of Modern American Drama series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes Each volume equips readers with a detailed understanding of the context from which work emerged an introduction considers life in the decade with a focus on domestic life and conditions social changes culture media technology industry and political events while a chapter on the theatre of the decade offers a wide ranging and thorough survey of theatres companies dramatists new movements and developments in response to the economic and political conditions of the day The work of the four most prominent playwrights from the decade receives in depth analysis and re evaluation by a team of experts together with commentary on their subsequent work and

legacy A final section brings together original documents such as interviews with the playwrights and with directors drafts of play scenes and other previously unpublished material The major playwrights and their plays to receive in depth coverage in this volume include Edward Albee *The American Dream* 1960 *Who's Afraid of Virginia Woolf* 1962 *A Delicate Balance* 1966 and *Tiny Alice* 1964 Amiri Baraka *Dutchman* 1964 *The Slave* 1964 and *Slaveship* 1967 Adrienne Kennedy *Funnyhouse of a Negro* 1964 *Cities in Bezique* *The Owl Answers* and *A Beast's Story* 1969 and *A Rat's Mass* 1967 Jean Claude van Itallie *American Hurrah* 1966 *The Serpent* 1968 and *War* 1963 *Education for Democracy* Chad Alan Goldberg, 2020-11-17 American public universities were founded in a civic tradition that differentiated them from their European predecessors steering away from the pursuit of knowledge for its own sake Like many such higher education institutions across the United States the University of Wisconsin's mission known as the Wisconsin Idea emphasizes a responsibility to serve the needs of the state and its people This commitment which necessarily requires a pledge to academic freedom has recently been openly threatened by state and federal actors seeking to dismantle a democratic and expansive conception of public service Using the Wisconsin Idea as a lens *Education for Democracy* argues that public higher education institutions remain a bastion of collaborative problem solving Examinations of partnerships between the state university and people of the state highlight many crucial and lasting contributions to issues of broad public concern such as conservation LGBTQ rights and poverty alleviation The contributors restore the value of state universities and humanities education as a public good contending that they deserve renewed and robust support **Don't Act, Just Dance** Catherine Gunther Kodat, 2014-12-26 At some point in their career nearly all the dancers who worked with George Balanchine were told don't act dear just dance The dancers understood this as a warning against melodramatic over interpretation and an assurance that they had all the tools they needed to do justice to the steps but its implication that to dance is already to act in a manner both complete and sufficient resonates beyond stage and studio Drawing on fresh archival material *Don't Act Just Dance* places dance at the center of the story of the relationship between Cold War art and politics Catherine Gunther Kodat takes Balanchine's catch phrase as an invitation to explore the politics of Cold War culture in particular to examine the assumptions underlying the role of apolitical modernism in U S cultural diplomacy Through close theoretically informed readings of selected important works Marianne Moore's *Combat* Cultural dances by George Balanchine Merce Cunningham and Yuri Grigorovich Stanley Kubrick's *Spartacus* and John Adams's *Nixon in China* Kodat questions several commonly held beliefs about the purpose and meaning of modernist cultural productions during the Cold War Rather than read the dance through a received understanding of Cold War culture *Don't Act Just Dance* reads Cold War culture through the dance and in doing so establishes a new understanding of the politics of modernism in the arts of the period *Kitchen Sink Realisms* Dorothy Chansky, 2015-11-05 From 1918's *Tickless Time* through *Waiting for Lefty* *Death of a Salesman* *A Streetcar Named Desire* *A Raisin in the Sun* and *The Prisoner of Second Avenue* to 2005's *The Clean House* domestic labor has figured largely on American stages No dramatic genre has

done more than the one often dismissively dubbed kitchen sink realism to both support and contest the idea that the home is naturally women's sphere. But there is more to the genre than even its supporters suggest. In analyzing kitchen sink realism, Dorothy Chansky reveals the ways that food preparation, domestic labor, dining, serving, entertaining, and cleanup saturate the lives of dramatic characters and situations even when they do not take center stage. Offering resistant readings that rely on close attention to the particular cultural and semiotic environments in which plays and their audiences operated, she sheds compelling light on the changing debates about women's roles and the importance of their household labor across lines of class and race in the twentieth century. The story begins just after World War I as more households were electrified and fewer middle class housewives could afford to hire maids. In the 1920s popular mainstream plays staged the plight of women seeking escape from the daily grind. African American playwrights meanwhile argued that housework was the least of women's worries. Plays of the 1930s recognized housework as work to a greater degree than ever before while during the war years domestic labor was predictably recruited to the war effort, sometimes with gender bending results. In the famously quiescent and anxious 1950s critiques of domestic normalcy became common and African American maids gained a complexity previously reserved for white leading ladies. These critiques proliferated with the re-emergence of feminism as a political movement from the 1960s on. After the turn of the century the problems and comforts of domestic labor in black and white took center stage. In highlighting these shifts, Chansky brings the real home. *The Reluctant Patron* Gary O.

Larson, 2016-11-11 This book is a volume in the Penn Press Anniversary Collection. To mark its 125th anniversary in 2015, the University of Pennsylvania Press rereleased more than 1,100 titles from Penn Press's distinguished backlist from 1899-1999 that had fallen out of print. Spanning an entire century, the Anniversary Collection offers peer-reviewed scholarship in a wide range of subject areas. *Arts in Crisis* Joseph Wesley Zeigler, 1994 For everyone interested in the survival of free expression and the arts in America.

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