Non-Urban Performing Artists Series in Five Southeastern States.

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NON-URBAN PERFORMING ARTISTS
SERIES IN FIVE SOUTHEASTERN STATES

A Dissertation

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by

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CONTENTS

LIST OF TABLES ........................................... iii
ABSTRACT .................................................. iv
CHAPTER I. INTRODUCTION ................................. 1
   Delimitations and Definition of Terms (4) -- Method of Investigation (4) -- Development of Remainder of Report (6)
CHAPTER II. NATIONWIDE PERFORMING ARTS ACTIVITY: THE PRESENT STATUS ........................................... 7
CHAPTER III. THE FIVE SOUTHEASTERN STATES OF ALABAMA, FLORIDA, GEORGIA, LOUISIANA, AND MISSISSIPPI: THE POTENTIAL AUDIENCE ........................................... 26
CHAPTER IV. NON-URBAN PERFORMING ARTISTS SERIES: THE VIEWPOINT OF STATE ARTS COUNCILS ................................. 41
CHAPTER V. NON-URBAN PERFORMING ARTISTS SERIES: THE VIEWPOINT OF ARTISTS MANAGEMENT ......................... 60
CHAPTER VI. NON-URBAN PERFORMING ARTISTS SERIES ALREADY IN OPERATION: A DESCRIPTION ........................................... 80
CHAPTER VII. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS. ........................................... 99
   Summary (99) -- Conclusions (100) -- Recommendations (105)
APPENDIX .................................................. 110
   State Arts Councils Questionnaire (110) Artists Management Questionnaire (116) Non-Urban Performing Artists Series Questionnaire (120)
BIBLIOGRAPHY .............................................. 125
VITA ...................................................... 131
LIST OF TABLES

Table | Page
--- | ---
1. Cities of 30,000 or More Population and Their Populations Within a 30 Mile Radius | 29
2. Non-Urban Populations Outside 30 Mile Radius of Any Town of 30,000 or More Population | 31
3. Occupation for Males Age 16 and Over | 33
4. Occupation for Females Age 16 and Over | 33
5. Last Grade Completed in School for Persons 25 and Over | 35
6. Household Income | 36
7. Financial Resources Available to Southeastern Arts Councils | 44
8. Administrative Assistance Offered By Artists Managements | 67
ABSTRACT

Across the United States, and specifically in the five southeastern states of Alabama, Florida, Georgia, Louisiana, and Mississippi, there are many indications of an increasing awareness that cultural opportunities should not be limited to large metropolitan centers. Numerous statements of the need for non-urban cultural activity have been rewarded by significant efforts to bring about such activity by a variety of organizations, particularly the National Endowment for the Arts and Humanities and State Arts Councils which now exist in every state. Although many of these efforts have involved various aspects of making performing artists attractions available to non-urban communities, only a few have been specifically concerned with developing and encouraging sponsors for these events, especially series of performing arts events throughout a season.

In order to secure specific information regarding non-urban performing artists series in the Southeast, questionnaires were developed and mailed to the arts councils of the five southeastern states, to
artists managements which book performers for perform-
ing artists series, and to those non-urban performing
artists series presently active in the Southeast,
The responses of these organizations, in addition to
information obtained through the 1970 census and a
survey of literature relating to performing arts activ-
ity, serve as the basis for a number of observations
which can be made regarding the non-urban performing
artists series of the Southeast.

For purposes of this study a non-urban com-
munity was considered to be any community of less than
30,000 people which was not within a 30 mile radius of
any urban center with 30,000 or more residents. Within
these limitations, approximately 28 percent of the
residents of the southeastern states live in non-
urban areas. A detailed analysis of the social and
economic characteristics of these people, however,
reveals that there are smaller percentages of individuals
of the types which have been identified in several
audience analysis studies as the most likely to actually
attend a performing arts event.

In the Southeast, an appraisal of the activities
of state arts councils reveals that these organizations
are attempting a variety of ways to bring about in-
creased performing arts activity in their states through
provision of readily available performing artists and by means of a number of types of administrative assistance to series administrators. In a similar way, artist managements seem to be eager to provide types of bookings which can be of particular advantage to non-urban series, as well as serving as a source of administrative counsel for local series.

The non-urban performing artists series which make up the sample used in this study, for the most part, appear to be achieving some degree of success in providing cultural opportunities to residents of the communities which they serve. Many of these series are college or university related, and as a result are largely supported by college and university funds. The majority of the administrators for these series occupy any of a number of positions in the community, but are generally only moderately skillful in the tasks of performing arts administration, due in large measure to a significant lack of specific training in this area. The type of programs included as the majority of the season's events on these non-urban performing artists series is classical music, with other offerings being drawn from light entertainment music, drama, dance, and speakers.
Although an over-all appraisal of the performing artists series of non-urban communities in the Southeast may show a number of areas where study and improvement may be desirable, these series are generally making a significant contribution to the cultural life of the communities they serve.
CHAPTER I

INTRODUCTION

President Richard M. Nixon, in his December, 1969, message to Congress on the Arts, stated:

The attention and support we give the arts and the humanities—especially as they affect our young people—represent a vital part of our commitment to enhancing the quality of life for all Americans. The full richness of this nation's cultural life need not be the province of relatively few citizens centered in a few cities; on the contrary, the trend toward a wider appreciation of the arts and a greater interest in the humanities should be strongly encouraged, and the diverse culture of every region and community should be explored.\(^1\)

This statement reflects a growing concern evident throughout the nation, a concern that somehow America's cultural heritage should be made available to all parts of the country regardless of the degree of concentration of population.

This concern has been especially prominent in the activities of the National Endowment for the Arts and Humanities since its beginning in September, 1965. Miss

Nancy Hanks, Chairman of the National Endowment for the Arts, speaking on the Grady Gammage Memorial Lecture Series at Arizona State University on February 17, 1971, related:

At the Endowment and in the states, we have learned that when events and objects of culture and art are made more accessible, people respond readily and in ever-increasing numbers. Appreciation of the arts is simply not a question of interest. It is a question of availability. And therefore our challenge is to transfer the arts from the byways to the thoroughfares of the nation.²

The Endowment's concern has been shown through support of such various projects as the Rural Arts Program of the University of Wisconsin Idea Theater which takes dramatic presentations into non-urban areas, the Michigan Art Train which serves as a museum on wheels that can be carried into any community served by rail transportation, Coordinated Programs of the Federation of Rocky Mountain States which carries symphony and ballet presentations into smaller communities, and the National Touring Program of the National Council of the Arts which makes available performing artists to concert series with limited financial means. In all of the above projects and in numerous other projects, attempts are being made to make

various aspects of our culture available to people who are out of the "main stream" of cultural life which is, in general, concentrated in the larger metropolitan areas.

As valuable as all of these projects may be admitted to have been, in an overall evaluation, several factors may be seen which point out an important direction of emphasis that has thus far been neglected: the development of on-going, permanent agencies in non-urban areas dedicated to making regular cultural events available to the populations of such areas. In this study, then, five states of the southeastern United States are examined to determine to what extent cultural attractions are being offered in non-urban geographical regions, specifically regular attractions which may be categorized under the heading "performing arts"; those performing artists series already in existence in non-urban regions of the Southeast are examined to determine innovative approaches which may be applicable to the establishment of new series and the strengthening of present series; and an assessment is made to determine what appears to be the potential for creating new performing artists series sufficient to make cultural opportunities readily accessible to any resident of the five southeastern states.
Delimitations and Definition of Terms

For purposes of this study the five southeastern states of Alabama, Florida, Georgia, Louisiana, and Mississippi were chosen. These states are in many ways basically similar in their cultural patterns, geographical characteristics, distribution of metropolitan and rural centers of population, and in the length of time in which statewide interest has been shown in the arts and humanities through legislative appropriations and such organizations as state arts councils.

Within these states, cities in excess of 30,000 were excluded, as were communities within a thirty-mile radius of these cities. Despite these limitations, extremely large geographical areas and sizable populations exist with real cultural desires and needs that in many cases are not being met.

The phrase "performing artists series" is used to refer to any type of concert series which is set up to sponsor several performances during the year of a professional or semi-professional musical or dramatic nature, and which offers these events to the general public.

Method of Investigation

Over the past decade, the performing arts have become a topic of wide interest and discussion. Scarcely
a month goes by without several articles appearing in various periodicals on some aspect of the performing arts. However, based on a survey of those periodicals appearing from January, 1960, to May, 1973, it appears that, other than numerous references to the desirability of carrying the arts into "Rural America," practically no attention has been given to the specific problem of making cultural attractions available to non-urban areas on a regular basis. Of those articles which deal specifically with the arts in rural geographical locations, the approach is almost always from the standpoint of the performer rather than from that of the potential sponsor for such performances.

Therefore, this study is based on a collection of specific data regarding non-urban performing artists series, data secured by means of questionnaires which were developed and placed before organizations of those types most directly concerned with the performing arts in such rural regions: state arts councils, artists management, and those non-urban series already in operation in the Southeast. In addition, information regarding population characteristics in the five Southeastern states was derived from various reports of the 1970 national census.
Development of Remainder of Report

The five chapters which follow present information which was obtained by means of a survey of the literature relating to performing arts activity, the questionnaires mentioned above, and the data from the 1970 census. In Chapter II, present nationwide conditions regarding performing arts activity are discussed, especially indications of interest in non-urban availability of professional performances. Chapter III deals with several characteristics of the populations in the five states being considered, particularly those characteristics which have been identified in audience analysis studies as relating to the likelihood of actual attendance at performing arts events. Chapters IV, V, and VI are concerned with presenting the viewpoints of state arts councils, artists management, and existing non-urban series regarding performing arts activity outside larger metropolitan areas. Chapter VII contains an overall summary and is followed by an Appendix containing copies of the questionnaires used in this study.
"The arts are not a frivolous adornment for the wealthy and well-educated but a mark of the quality of life and the integrity of our society."¹ This remark by John Hightower, former Governor of New York, reflects an attitude which is not new or unique to the United States, yet is the underlying rationale supporting the vast majority of the cultural activities in this country. A very basic freedom is somehow wrapped up in the idea that the arts represent something high and noble about our existence, regardless of whether society as a whole chooses to avail itself of artist opportunities which abound in quantity. What then is the condition of the artistic life which is produced by this philosophy?

On the one hand, performing arts activity may be viewed as being in a state of increasing vitality as reported in a study by the National Research Center of the Arts.

While attendance figures for professional sports and college basketball have remained stable for the past three years at about 23 million, and for movies at about 110 million, those for the non-profit arts are now in excess of 85 million, and have been increasing at a rate of 15 to 20 percent a year.\textsuperscript{2}

Orchestras and theater companies are lengthening their seasons to accommodate their patrons, new performers are being added to the rosters of artists management, many college music departments are swamped with ever increasing numbers of students wanting professional training as a hopeful door-opener to a performing career: all these appear to be indications that there is an audience somewhere for which these and other varieties of performing arts activity may exist.

A second indication of the well-being observable in arts activity is the ever increasing number of buildings and other physical facilities devoted to the arts which are springing up all over the country. Lloyd E. Rigler has reported:

"\ldots 173 arts centers and theaters completed between 1962 and 1969, and another 179 are presently on the drawing boards or under construction."\textsuperscript{3}

The effects and implications of such construction are


enormous. A real commitment to the arts on the part of city officials may be assumed in order to account for allocations of building funds to facilities for activities which do not relate directly to good government, better streets, or improved sanitation services. In somewhat of a cycle, it may be assumed that the improved facilities being built will result in increased audiences for the programs which will be presented in them.

In a day when unemployment is an often discussed topic, to find an area of employment where there is a shortage of executives to fill positions which exist may be taken as an indication that some extraordinary growth or expansion is in progress. This situation is exactly the case which exists with regard to the performing arts.

There is a shortage of qualified executives for arts councils, arts centers, community and university arts programs, museums, and performing organizations. . . . Managers of arts enterprises must be able to cope with wide varieties of sensitive community issues and be familiar with many forms of business operations. Arts administrators are key figures to help provide the artist with the audience he needs and deserves.4

In response to the need for executives in artistic enterprises, at least three educational institutions

have begun to offer programs of training in the field of performing arts management: a Masters Degree program in the U.C.L.A. Graduate School of Business Administration, a Ph.D. in Arts Administration through the University of Wisconsin's Graduate School of Business, and a four-week Summer Institute in Arts Administration at Harvard.5

From the indications already given, and from numerous others which could be cited, it is logical to conclude that arts activity is enjoying a degree of acceptance which reflects a healthy condition. However, the clamor of comment which constantly makes itself heard regarding the shortage of "dollars" in the arts causes an observer to realize that perhaps the performing arts are not on as solid footing as might be thought. "Of the 187 major performing arts institutions, almost all operated at a gross deficit and 103 are known to have operated at a net deficit during the 1969-70 season."6

When deficit spending enters the picture, a vicious process begins for which there often appears to


be no solution. If additional funds are needed in an arts organization, three main sources are available: philanthropy, large audiences, or higher ticket prices. Unfortunately, the day of large gifts to the arts from individuals and corporations is largely past, both due to changes in tax regulations and to increased numbers and types of institutions requesting donations. A larger audience, up to the capacity of the physical facility, is certainly a hope of every performing arts organization, yet few are actually able to bring about substantially greater crowds in a short period of time. The third course of action, higher prices, is perhaps the most unpredictable of all, since increased ticket costs may often serve to eliminate both potential ticket purchasers and some of those who have attended in prior years. The economic problems which face almost every arts institution will certainly continue to be the focal point of much comment, criticism, and suggestion, as has been true in the past few years.

Among the suggestions for solutions to the financial plight of artistic institutions, two recur with great frequency: government support for the arts and increased educational emphasis on the arts.

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What has not increased in the same proportion [to the Gross National Product] is the consumer—the audience. Perhaps the government support will allow a lower price cost per unit so concerts and other presentations can be enjoyed by the masses.8

Such government support has drawn a flood of comment, both pro and con. Some question whether government subsidization of the arts is appropriate in a democratic society while others counter with devastating comparisons showing that government involvement financially in the arts in this country is but a pitance, $.07 1/2 per person, while other democratic nations are contributing much more: West Germany, $2.42; Sweden, $2.00; Austria, $2.00; Canada, $1.40; Israel, $1.34; Great Britain, $1.23.9

In the few years in which the government has been involved in helping to support the arts financially, there has been a great deal of success and, at the same time, acceptance of what has been described as an obligation to keep America's arts alive. This is especially reflected in the 1974 federal budget which has seen so many cut-backs and changes in what had been considered established programs.

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9Amyas Ames, "Partnership for the Arts," Music and Artists, IV (April-May, 1971), 36,
In a year of budget-cutting, the surprise victor in President Nixon's 1974 budget is the arts. A remarkable $80 million has been allocated to the arts—more than twice the figure budgeted for the current year.\(^\text{10}\)

Education, the second solution being mentioned for the financial problems in the arts, is of course directed toward producing a larger audience. The probability of a person becoming a potential frequenter of performing arts events is greater if he has had good experiences with the arts during his youth; yet, as has been pointed out, "... as high as 90 percent of high school graduates have had no courses in art or music at all."\(^\text{11}\) One of the most important conclusions of the 1965 Rockefeller Panel study on the arts was that "Effective development of the arts ... becomes in our time and country, a matter of developing an audience as much as it does of training the artist."\(^\text{12}\) In addition, there is room for question as to whether many of the present emphases in music education programs produce the type of experiences that would cause a person to desire to attend a performing arts event.

\(^{10}\) Lloyd Shearer, ed., "Intelligence Report: Expanding the Arts," \textit{Parade} (June 17, 1973), 12.


Education, as relating to the arts, cannot stop with the activities of institutions of learning—our schools and colleges. Instead, there must be a continuing effort on the part of performing arts organizations to become involved in the process of giving cultural experiences and training at every level of society. This, in itself, may involve a need to "educate" many of those already involved actively in the arts. The executive director of the Associated Councils of the Arts, Ralph Burgard, indicated in a letter to A.C.A. members that:

Over the past five years I have become convinced that unless the arts decentralize—unless new programs are offered in new forms throughout suburban communities and inner-city neighborhoods—the arts are destined to forever feed incestuously on the one to five percent of the population that have traditionally been affected over the past 50 years.\(^{13}\)

Programs of this type are becoming more and more a part of orchestras and theater companies across the country. School concerts and theatrical presentations, "pops" programs, concerts in the park, and many other innovative approaches are appearing in many locations outside the traditional concert hall or auditorium.

The status of the arts in America, as described above, may be viewed then in most respects as encouraging.

\(^{13}\)Letter, Ralph Burgard to A.C.A. Members, quoted in "Burgard, Veteran A.C.A. Executive Departs to Study Regional Plans," Music and Artists, III (September-October, 1970), 7.
However, the question must be raised as to where and to whom such performing arts activity is available. The immediate and obvious answer would be that cultural opportunities are available to anyone who desires them, and in a sense this is true. Modern transportation facilities make it possible for anyone anywhere in the United States to attend a live performance of some nature at almost any time that might be chosen. From a practical standpoint however, this does not really prove to be the case with regard to actual attendance at such performances. Attendance at any artistic event naturally involves time and money apart from that actually required by the length of the program and the cost of admission; travel, meals, baby sitters, and numerous other items make the decision to attend a performing arts event very difficult unless the event is readily available in terms of distance and time involved. This means then that for those persons who live in a city which does not have available opportunities, there is little likelihood of a decision being made to go to the time, trouble, and expense of traveling a great distance to attend a performance.

One example of this type of situation involved Mrs. Wanda Vassallo who had moved with her husband and family from Dallas, Texas, to the town of Liberty, Texas. "After having lived in Dallas with its many
musical advantages, . . . I suddenly found myself in a musical desert." In Mrs. Vassallo's case, she helped to found a community chorus which achieved a great deal of success. However, there were still no readily available opportunities for exposure to professional events other than by means of travel to Dallas or some other large city.

This one instance could be multiplied many times over, with the result that former Congressman John Lindsay indicated:

There is, of course, the cultural explosion that one hears is going on in the small towns of America. The Rockefeller Brothers panel report finds that it is real and good and healthy, but it concludes that the explosion is largely amateur.\(^\text{15}\)

The lack of professional cultural opportunity which exists across the nation in non-urban areas has often been proclaimed by persons in many walks of life; Presidents, senators, composers, authors:

Outside the great cultural centers of our country there is a parched musical expanse, watered infrequently by touring artists, orchestras, opera,


and dance companies and dotted with an insufficient number of musical oases.16

There are communities—many of them in this country—but not only in this country—that are artistically underprivileged. They are artistically undeveloped areas. They have wholly inadequate access to the arts.17

American art life must no longer be allowed to cluster around metropolitan centers. It has to spread to all areas, including the hinterland, so that the radius of cultural opportunities can grow organically.18

In a 1972 address to the American Symphony Orchestra League, Governor John T. Gilligan of Ohio commented regarding a global trip of the Cincinnati Orchestra under the sponsorship of the state department:

The people of Asia and Europe got a chance to hear our orchestra, but I'd like the people of Ohio to have a chance to hear our orchestra. And for the life of me I don't understand why we can't get that concept across.19

16Jacob Javits, Remarks made to the U.S. Senate regarding legislation he authored leading to the establishment of the National Endowment of the Arts, quoted in "Javits Urges National Music Project for '70's" Music Council Bulletin, XXIX (Spring-Summer 1969), 3.


Calling attention to a need is of course a necessary prelude to making any sort of contribution toward meeting that need. In regard to the performing arts in non-urban locations, the many proclamations of the existence of a cultural vacuum have been rewarded by numerous efforts from many sources to make cultural attractions available to people outside the large cities. Undoubtedly the most important and extensive of these efforts is being accomplished by the National Endowment for the Arts and Humanities.

The National Endowment for the Arts and Humanities was founded in September, 1965, as an attempt to bring about government involvement with and assistance to the arts. From the very beginning, the goals and philosophy of the Endowment included a strong emphasis on making artistic opportunities available to any one who might desire them. The three program goals of the organization as outlined by its chairman, Miss Nancy Hanks, began with "First, availability of the arts—to encourage broad dissemination of the arts of the highest quality across the country." This has been and is continuing to be carried out in many ways. Immediately, arts councils became created in states all over the country, various

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projects were taken into many sections of the states which had never before had opportunity for cultural exposure, performing organizations began to schedule "run-out" performances in small towns, and in numerous other ways the impact of the National Endowment for the Arts and Humanities became felt.

The activities of the Endowment have met with great acclaim from every corner of the nation. Representative John Brademas of Indiana who, in 1969, was chairman of the House Subcommittee with jurisdiction over the National Arts and Humanities Foundation, has stated:

Its [the National Endowment for the Arts and Humanities] activities have helped extend the arts throughout the land—from inner city ghettos to small rural communities—in the theater, dance, opera, painting, music, films, and writing.21

To a large extent, it is likely that the $80 million already mentioned in President Nixon's 1974 budget is due to the success and acceptance of the contributions of the National Endowment. Of the $80 million, $72.5 million will go directly to this organization, with the remainder going directly to state arts councils.22


22 Shearer, "Intelligence Report," p. 12.
What types of projects have met with such success in carrying the arts throughout the country? There are many, but the most outstanding have involved various attempts to prepare and make available attractions which then tour into non-urban areas.

One of several National Endowment grants last winter, totaling $209,000 was earmarked for dance, opera, theater, and orchestra tours to 21 states. This involved the Utah, Denver, and Phoenix symphonies, the Ballet West and the Montana Repertory Theater, and reached 100,000 people in outlying areas.23

The endowment helped the San Francisco Opera in the creation of the Western Opera Theater, a small, flexible ensemble company which can perform in communities whose facilities will not permit appearance of opera on a large scale. In three years, it has increased its performance rate from 35 to 150 per season, reaching communities in which opera had never before been performed.24

This type of touring project into rural areas has so caught on that in the 93 grants given to orchestras in 1972, 23 included an intention to provide tour programs for other communities,25 while in 1973, 32 of 97 grants


involved touring of this type. The many performances which have resulted from these tours represent a significant contribution to non-urban culture.

Another project of the National Endowment involved programs of the National Humanities Series which went into 30 small communities in 22 states.

Those communities, Director Hans Rosenhaupt decided, should not be the big cities, their suburbs, nor those close to major universities and colleges. Rather they should be small towns (in the 5,000 - 25,000 range) whose population and location tended to isolate them from professional presentations of the humanities.

Even though the effect of the various projects of the National Endowment for the Arts and Humanities upon non-urban communities has been profound, it is important to realize that there are and have been numerous other persons and institutions which have attempted to make cultural attractions available to rural areas. Many state organizations have made important contributions in this regard. As the Rockefeller Panel reported:

Some smaller communities cannot generate audiences large enough to support anything like a regular season of professional performances. State governments can


overcome this deficiency by sponsoring or helping to finance tours by high-quality professional organizations.\textsuperscript{28}

In Kansas, the state arts council sponsored a symposium for anyone interested in seeing the arts carried into rural communities,\textsuperscript{29} while in Alabama, the University of Alabama in Birmingham, in cooperation with the Alabama State Ballet, contacted civic clubs in small communities to sponsor ballet presentations.

The commitment to bring cultural opportunities to smaller towns is by no means limited to state organizations or even colleges. For example, one department store in Birmingham, Alabama, for years has sponsored a children's drama consultant who is a full time public relations employee, and who tours schools throughout Alabama, Mississippi, and Georgia as a consultant and workshop instructor.\textsuperscript{30}

Performing organizations have begun to make an appearance throughout the country which have as one of their primary objectives, presentation of programs readily adaptable to any physical facility, particularly those

\textsuperscript{28}Rockefeller Panel, The Performing Arts, p. 124.

\textsuperscript{29}Bruce Cutler, ed., The Arts at the Grass Roots (Lawrence, Kansas: The University Press of Kansas, 1968), p. vii.

which are likely to be found in non-urban communities.

Of these, probably the most important is the Affiliate Artist organization which employs young performing artists for periods of time of several months to a year, usually sponsored by some business or corporation.

In 1966 there was only one Affiliate Artist and a few hundred people who knew anything about the idea of "artists-not-in-residence." Today there are 36 Affiliate Artists throughout the country—from Puerto Rico to Hawaii, from Texas to Montana—in major cities, small towns, and rural areas. These artists are actively engaged in awakening thousands of Americans to the unifying potential of the performing arts and their relevance to our every day lives.31

The benefits of this arrangement are obvious, both to the artist who receives valuable performing experience while subsidized financially, and to the concert-goer who hears a professional performance at a minimal cost.

One aspect of non-urban culture which is becoming more and more prominent is the establishment of performing arts centers or even festivals in out-of-the-way places, often around some local landmark or attraction which may assist in drawing people. The Berkshire Festival (Tanglewood) attracts many people each summer as does the Stephen Foster memorial in Florida, to name only two. A wide

variety of offerings in performing arts activity often characterizes projects of this type.

The rural sector should not be forgotten in the search for a wider audience. Traditionally isolated from the cultural advantages of population centers (and therefore often relying on their own somewhat different cultural advantages), country people can be brought into the larger audience not only by TV and other mass media, but also in personal contact with the arts by means of mobile shows, or by centers which, like regional schools, can serve large areas of sparsely settled country, now that transportation is swift and easy nearly everywhere.32

The conditions in the arts which have been described here, particularly those regarding non-urban activity, represent the arts picture on a nation-wide basis. Do these same conditions hold true for the five southeastern states of Alabama, Florida, Georgia, Louisiana, and Mississippi? It is this question that the following chapters attempt to answer.

Summary

The present status of performing arts activity in the United States may be described as generally good. Indications of this well-being include the ever growing audiences at performing arts events, the numerous arts

centers springing up all across the country, and the shortage of executives for the many arts-related positions which are being created. Even though there is a serious problem in the area of financing the arts, new directions of government assistance and renewed educational emphasis on the arts are doing much to eliminate this problem.

In the particular aspect of non-urban performing arts activity, there is much evidence that there is little opportunity for artistic exposure outside of amateur performances. However, efforts of various organizations, especially the National Endowment for the Arts and Humanities, are making performing arts events available to rural communities which have never before been able to provide these activities for their populations.
CHAPTER III

THE FIVE SOUTHEASTERN STATES OF ALABAMA,
FLORIDA, GEORGIA, LOUISIANA, AND
MISSISSIPPI: THE POTENTIAL
AUDIENCE

In June of 1972, the Association of College and
University Concert Managers published a report on the
performing arts in three regions of the nation: the
Plains States, the Southwest, and the Southeast. In
his comments regarding the Southeast, Michael Goldberg,
the project director, related:

The programs that do exist, however, in
the major urban centers of all the
southern states seem for the most part
healthy and well managed, and are a
reflection of both the growth and
vitality of what has been called "the
new South", and of the fact that there
is a potential arts public in this region
with long established cultural roots that
should be nourished and cultivated in
the educational as well as the commer­
cial area.¹

In a very broad sense, the "potential arts public"
Goldberg has mentioned could be any of the 23,383,275

¹Michael Goldberg, Concert Environment Study
(Madison, Wisc.: Association of College and University
people living in the Southeast at the time of the 1970 census,\(^2\) and could be located anywhere in the 255,097 square miles found in the five states which make up the Southeast.\(^3\) However, as described in Chapter II, there is a large portion of this public which is isolated by distance from the performing arts activity which Goldberg attributes to the "major urban centers of all the southern states."\(^4\) By identifying the portion of each state's population which is isolated from major urban centers, and by further attempting to identify those in this non-urban population who are the most likely to attend a performing arts event, some reasonable basis for estimating actual audience potential would exist.

Two basic suppositions have been set forth in this report which relate to identifying the population which lives in non-urban areas of the Southeast: first, that 30,000 is the minimum population for a city in which it is probable that regular performing arts attractions will be offered to its residents, and second, that the maximum distance that a person may be reasonably expected to travel to attend an artistic event is 30 miles.


\(^3\)Ibid., 52.

\(^4\)Goldberg, Concert Environment Study, p. 15.
In an effort to determine the optimum city size for the greatest efficiency and most desirable living conditions, many studies and estimates have been made over the past two decades, most of which propose a range from 30,000 to 60,000 as the optimum city size.

Most cities of this size are attractive and appealing as places to live, and most of those who live and work in them are satisfied. Generally speaking, they have far fewer serious problems and insurmountable difficulties than larger cities, and yet they are large enough to provide the facilities and services which people desire.\(^5\)

With regard to willingness to travel to attend artistic events, patterns vary across the country. In the A.C.U.C.M. study mentioned above, Goldberg found that in the Plains states and in the Southwest there was little attention paid to distance as affecting social activity, even to distances of 150 to 200 miles. However, in the Southeast he found that there was a decided reluctance to travel even short distances for social activity.\(^6\) Due to the fact that several of the southeastern states have set up junior college districts based on a 30 mile radius, this distance is widely recognized as a reasonable travel distance. By using these two limitations—30,000 population and


\(^6\)Goldberg, Concert Environment Study, p. 12.
30 miles radius from urban population centers— it is possible to draw a fairly accurate picture of the non-urban population which is found in each of the five states of the Southeast.

According to figures given in the 1970 census, there are 57 cities in the 5 southeastern states which have populations of 30,000 or more. These are listed below in Table 1; also given is the population within a 30 mile radius for each city.

**TABLE 1**

CITIES OF 30,000 OR MORE POPULATION AND THEIR POPULATIONS WITHIN A 30 MILE RADIUS

<table>
<thead>
<tr>
<th>Cities</th>
<th>Populationsa</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alabama</td>
<td></td>
</tr>
<tr>
<td>Montgomery</td>
<td>237,623</td>
</tr>
<tr>
<td>Birmingham/Bessemer</td>
<td>710,267</td>
</tr>
<tr>
<td>Mobile/Prichard</td>
<td>351,971</td>
</tr>
<tr>
<td>Huntsville</td>
<td>296,742</td>
</tr>
<tr>
<td>Tuscaloosa</td>
<td>147,603</td>
</tr>
<tr>
<td>Gadsden</td>
<td>270,412</td>
</tr>
<tr>
<td>Anniston</td>
<td>241,268</td>
</tr>
<tr>
<td>Decatur</td>
<td>292,392</td>
</tr>
<tr>
<td>Dothan</td>
<td>131,309</td>
</tr>
<tr>
<td>Florence</td>
<td>145,461</td>
</tr>
<tr>
<td>Tallahassee</td>
<td>141,410</td>
</tr>
<tr>
<td>Jacksonville</td>
<td>584,680</td>
</tr>
<tr>
<td>Florida</td>
<td></td>
</tr>
<tr>
<td>Miami/Ft. Lauderdale/</td>
<td>1,952,405</td>
</tr>
<tr>
<td>Hollywood/Coral Gables/</td>
<td></td>
</tr>
<tr>
<td>Hialeah/Pompano Beach</td>
<td></td>
</tr>
<tr>
<td>Tampa/St. Petersburg/</td>
<td>1,173,508</td>
</tr>
<tr>
<td>Clearwater</td>
<td></td>
</tr>
<tr>
<td>Daytona Beach</td>
<td>174,446</td>
</tr>
<tr>
<td>Gainesville</td>
<td>151,117</td>
</tr>
<tr>
<td>Lakeland</td>
<td>319,789</td>
</tr>
<tr>
<td>Melbourne</td>
<td>194,821</td>
</tr>
<tr>
<td>Orlando</td>
<td>505,877</td>
</tr>
<tr>
<td>Cities</td>
<td>Populations</td>
</tr>
<tr>
<td>------------------------------</td>
<td>--------------</td>
</tr>
<tr>
<td>Panama City</td>
<td>80,860</td>
</tr>
<tr>
<td>Pensacola</td>
<td>233,144</td>
</tr>
<tr>
<td>Sarasota</td>
<td>218,846</td>
</tr>
<tr>
<td>West Palm Beach</td>
<td>322,190</td>
</tr>
<tr>
<td>Atlanta/East Point</td>
<td>1,469,715</td>
</tr>
<tr>
<td>Columbus</td>
<td>214,790</td>
</tr>
<tr>
<td>Macon/Warner Robins</td>
<td>286,439</td>
</tr>
<tr>
<td>Savannah</td>
<td>207,780</td>
</tr>
<tr>
<td>Albany</td>
<td>150,374</td>
</tr>
<tr>
<td>Augusta</td>
<td>213,414</td>
</tr>
<tr>
<td>Athens</td>
<td>186,546</td>
</tr>
<tr>
<td>Rome</td>
<td>193,761</td>
</tr>
<tr>
<td>Valdosta</td>
<td>97,752</td>
</tr>
<tr>
<td>Baton Rouge</td>
<td>431,872</td>
</tr>
<tr>
<td>New Orleans</td>
<td>1,065,534</td>
</tr>
<tr>
<td>Shreveport/Bossier City</td>
<td>314,934</td>
</tr>
<tr>
<td>Alexandria</td>
<td>156,140</td>
</tr>
<tr>
<td>Houma</td>
<td>157,886</td>
</tr>
<tr>
<td>Lafayette</td>
<td>328,718</td>
</tr>
<tr>
<td>Lake Charles</td>
<td>167,204</td>
</tr>
<tr>
<td>Monroe</td>
<td>181,515</td>
</tr>
<tr>
<td>Jackson</td>
<td>308,419</td>
</tr>
<tr>
<td>Biloxi/Gulfport</td>
<td>216,346</td>
</tr>
<tr>
<td>Meridian</td>
<td>107,418</td>
</tr>
<tr>
<td>Greenville</td>
<td>108,168</td>
</tr>
<tr>
<td>Hattiesburg</td>
<td>144,429</td>
</tr>
</tbody>
</table>


When the figures for the populations of each state are added and the sum subtracted from the total residents in each state, the non-urban population may be derived, producing the figures in Table 2.
TABLE 2
NON-URBAN POPULATIONS OUTSIDE 30 MILE RADIUS OF ANY TOWN OF 30,000 OR MORE POPULATION

<table>
<thead>
<tr>
<th></th>
<th>Total Population</th>
<th>Non-Urban Population</th>
<th>% in Non-Urban Population</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alabama</td>
<td>3,444,165</td>
<td>1,022,651</td>
<td>30%</td>
</tr>
<tr>
<td>Florida</td>
<td>6,789,443</td>
<td>1,048,180</td>
<td>15%</td>
</tr>
<tr>
<td>Georgia</td>
<td>4,589,575</td>
<td>1,570,050</td>
<td>34%</td>
</tr>
<tr>
<td>Louisiana</td>
<td>3,643,180</td>
<td>845,952</td>
<td>23%</td>
</tr>
<tr>
<td>Mississippi</td>
<td>2,216,912</td>
<td>1,332,132</td>
<td>60%</td>
</tr>
<tr>
<td>S.E. States</td>
<td>23,383,275</td>
<td>5,818,965</td>
<td>28%</td>
</tr>
</tbody>
</table>

From these figures, it can be observed that there are sizable numbers of people in each of the five southeastern states who would be restricted in their access to performing arts events if all activity of this nature were limited to the major urban areas.

The second aspect of appraising the audience potential of non-urban residents of the Southeast is identifying those who would most likely attend a performing arts event if one were available. This identification is more difficult since it is impossible to predict with complete accuracy exactly who will make the decision to avail himself of any cultural opportunity. However, there are several general tendencies which have been isolated through various audience analysis studies that make it possible to identify certain types or classes of people who most often tend to make up an audience at a performing arts event. The two most
significant studies of this nature were conducted by two executives of a Minneapolis public relations firm, Batten, Barton, Durstine, and Osborn,\textsuperscript{7} and by two economics professors at Princeton University.\textsuperscript{8} The Minneapolis study was concerned specifically with the Tyrone Guthrie Theater of that city and was completed by Bradley G. Morison and Kay Fiehr, while the Princeton study, conducted by William J. Baumol and William G. Bowen, involved a wider base since it analyzed information from all across the nation and from a variety of types of performing arts activity. The results of these two studies are strikingly similar, and point out several factors which tend to identify those individuals who have the greatest inclination to attend performing arts events. The most important of these are occupation, education, and income status. By calculating these factors for non-urban populations in the five southeastern states, it is possible to construct some basis for determining audience potential.

In considering occupation as a determinant in identifying potential audience members, several immediate facts become apparent as seen in Tables 3 and 4.


\textsuperscript{8}Baumol, \textit{Performing Arts}, p. xi.
### TABLE 3

OCCUPATION FOR MALES AGE 16 AND OVER

<table>
<thead>
<tr>
<th>% of Male Audience</th>
<th>% of Population in S.E. States&lt;sup&gt;a&lt;/sup&gt;</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Morison&lt;sup&gt;b&lt;/sup&gt;</td>
</tr>
<tr>
<td>Professional</td>
<td>48%</td>
</tr>
<tr>
<td>Teachers</td>
<td>9%</td>
</tr>
<tr>
<td>Managerial</td>
<td>28%</td>
</tr>
<tr>
<td>Sales/Clerical</td>
<td>11%</td>
</tr>
<tr>
<td>Blue Collar</td>
<td>6%</td>
</tr>
<tr>
<td>Students</td>
<td>19%</td>
</tr>
</tbody>
</table>


<sup>b</sup>Morison, In Search, p. 226. Morison's figures have been recomputed on an overall basis of 100%.

<sup>c</sup>Baumol, Performing Arts, pp. 75-76. Baumol's figures have been recomputed on an overall basis of 100%.

### TABLE 4

OCCUPATION FOR FEMALES AGE 16 AND OVER

<table>
<thead>
<tr>
<th>% of Female Audience</th>
<th>% of Population in S.E. States&lt;sup&gt;a&lt;/sup&gt;</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Morison&lt;sup&gt;b&lt;/sup&gt;</td>
</tr>
<tr>
<td>Professional</td>
<td>23%</td>
</tr>
<tr>
<td>Teachers</td>
<td>3%</td>
</tr>
<tr>
<td>Managerial</td>
<td>3%</td>
</tr>
<tr>
<td>Clerical</td>
<td>4%</td>
</tr>
<tr>
<td>Sales</td>
<td>1%</td>
</tr>
<tr>
<td>Blue Collar</td>
<td>2%</td>
</tr>
<tr>
<td>Students</td>
<td>17%</td>
</tr>
<tr>
<td>Household</td>
<td>42%</td>
</tr>
</tbody>
</table>

<sup>a</sup>Computed from Census, pts. C2,11,12,20, and 26.
Based on these figures, it appears that professional persons make up a far greater percentage of audiences than they do of the total population, and that blue collar workers, on the other hand, make up a substantially smaller audience percentage than of the population. Of particular impact regarding non-urban audiences is the fact that there are fewer professional workers and more blue collar workers in non-urban areas of the Southeast. Assuming that the general tendencies observed in the Morison and Baumol studies hold true, there are then less of the very people most likely to attend a performing arts event, and more of those who are the least likely to attend.

There are presently 240 institutions of higher education in the Southeast, for the most part dispersed so as to make educational opportunities readily available to any resident of the five states. However, since such dispersion is a comparatively recent occurrence, it might be expected that there would be fewer people with college

experience in areas where educational opportunities have not existed until recently. This is shown in Table 5.

**TABLE 5**

**LAST GRADE COMPLETED IN SCHOOL FOR PERSONS 25 AND OVER**

<table>
<thead>
<tr>
<th>% of Total Audience</th>
<th>% of Population in S.E. States^a Urban Non-Urban</th>
</tr>
</thead>
<tbody>
<tr>
<td>Morison^b</td>
<td>Baumol^c</td>
</tr>
<tr>
<td>Less than 4 years H.S.</td>
<td>3%       6%</td>
</tr>
<tr>
<td>4 years H.S.</td>
<td>15%      11%</td>
</tr>
<tr>
<td>1-3 years college</td>
<td>24%      19%</td>
</tr>
<tr>
<td>4 years college</td>
<td>25%      27%</td>
</tr>
<tr>
<td>Grad. school</td>
<td>32%      38%</td>
</tr>
</tbody>
</table>

\^aComputed from Census, pts. C2,11,12,20, and 26; table 148.  
\^bMorison, In Search, p. 226 recomputed to produce an overall basis of 100%.  
\^cBaumol, Performing Arts, p. 82, recomputed to produce an overall basis of 100%.

As important as a difference in educational attainment may be in many areas of non-urban life, it assumes particular impact with regard to performing arts activity, since both the Morison and Baumol studies reveal that the most highly educated individuals make up from 32% to 38% of a typical audience, yet these persons comprise only 2% of the non-urban population in the Southeast. As was true in the case of occupations as an indicator
of audience potential, there seem to be substantially fewer of the people most likely to be a part of an audience for some performing arts activity.

The third determinant in indicating audience potential, income and financial status, is in some ways the easiest to understand. It is natural that a family which borders on a poverty existence would be unlikely to spend any amount for an activity which probably would be considered as a luxury. The actual extent to which this is true is revealed in Table 6.

TABLE 6
HOUSEHOLD INCOME

<table>
<thead>
<tr>
<th>Income in Dollars</th>
<th>% of Total Audience</th>
<th>% of Population in S.E. States*</th>
<th>Urban Non-Urban</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 5,000</td>
<td>35%</td>
<td>47%</td>
<td></td>
</tr>
<tr>
<td>5,000 to 10,000</td>
<td>28%</td>
<td>31%</td>
<td>33%</td>
</tr>
<tr>
<td>10,000 to 15,000</td>
<td>24%</td>
<td>20%</td>
<td>15%</td>
</tr>
<tr>
<td>Over 15,000</td>
<td>39%</td>
<td>14%</td>
<td>6%</td>
</tr>
<tr>
<td>Median income</td>
<td>$12,804</td>
<td>$8,883</td>
<td>$6,590</td>
</tr>
</tbody>
</table>

aComputed from Census, pts. C2,11, 12,20, and 26; Table 206.

bMorison's study does not include figures based on income status.

cBaumol, Performing Arts, p. 83 recomputed to produce an overall basis of 100%.

It is significant that even though Baumol's figures were based on data for the years 1963-65 and the figures above
for the Southeast are compiled from the 1970 census, the intervening years with their certain increases in family income level, due in part to inflation, have not reduced the wide span of income difference between the median for performing arts audiences and the median family income. Even more significant is the fact that non-urban regions of the Southeast have fewer high income families, the very group most likely to attend a performing arts event.

Two other determining factors played a part in the Morison and Baumol studies, age and sex. In both of these instances however, there is little difference between urban and rural distribution within the population. The Baumol study found that there were slightly more men in the usual performing arts audience, 52.8%, whereas men accounted for only 48.4% of the population.\textsuperscript{10} Morison's study reported that 44.6% of the Guthrie Theater audience was composed of men,\textsuperscript{11} thus producing a question as to the validity of an audience projection based on figures other than actual percentage of men and women within the population.

The second additional factor—age—does produce a determinant that can be used in projecting audience potential, even though there is no significant difference

\textsuperscript{10}Baumol, \textit{Performing Arts}, p. 75.

\textsuperscript{11}Morison, \textit{In Search}, p. 226.
in urban and rural patterns of distribution by age. Although persons under age 20 account for 38 percent of the population of the Southeast, Baumol found that people of this age make up only 6.9 percent of the usual performing arts audience. In a similar manner, persons over age 60 make up 15 percent of the population of the five southeastern states, yet account for only 9 percent of performing arts audiences. Morison's study uses different age groupings but produces similar results. The significance of this factor is that even though young and old make up approximately one-half of the population, these sectors of the population attend performing arts events much less than those between ages 20 and 60.

Four important factors regarding audience potential have been shown as affecting the Southeast—occupation, educational attainment, income status, and age—and all of these except age seem to point out the fact that non-urban areas are at a comparative disadvantage with regard to the percentage of the population which has been shown to be most likely to be a part of performing arts audiences. This disadvantage makes it

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12 Compiled from Census, pts. C2, 11, 12, 20, and 26; table 138.
13 Baumol, Performing Arts, p. 75.
14 Morison, In Search, p. 226
necessary that arts councils, artists management, and performing artists series search for innovative approaches to creating audiences in non-urban areas of the Southeast.

Summary

A study completed in 1972 has shown that performing arts activity in the Southeast is healthy and well managed but is mainly concentrated in the major urban centers. If performing arts events are presently offered in non-urban areas of the southeastern states, or are to be offered in the future, there must be some basis for estimating the potential audience for these events.

By eliminating from consideration those in the total population who can take advantage of opportunities in urban centers, it becomes apparent that there are large numbers of people throughout the Southeast who are not likely to attend performing arts events unless they are offered within the non-urban sections of the country where they live.

Within non-urban regions, it is advantageous to try to identify the persons most likely to attend a performing arts activity if one were available. Based on two audience analysis studies of the mid-1960's it appears that those whose occupation is one of the professions, those who have graduated from college, and
those with incomes above $10,000 per year are the most likely to be part of such an audience. On the other hand, blue collar workers, individuals with less than four years of high school, and families with less than $5,000 income are the least likely to attend a performing arts event. It is important to realize that, as far as breakdown of the population is concerned, non-urban regions of the South are made up of many less people of high audience potential, and many more of those with the least audience potential. This means that the efforts of those concerned with making cultural attractions available to the non-urban Southeast must seek innovative approaches toward audience development.
CHAPTER IV

NON-URBAN PERFORMING ARTISTS SERIES: THE VIEWPOINT OF STATE ARTS COUNCILS

"State support of the non-profit arts is almost unique in that it accomplishes much with little."¹ This statement reflects an attitude and a goal which is constantly a part of the planning and programs of most state arts councils.

... community support can be stimulated in this way: the amount the [New York] Arts Council has allocated to the support of tours declined from $330,000 in 1961-62 to $153,000 in 1964-65, yet in that time the number of touring performances has tripled.²

In New York, the State Arts Council is committed to stressing the fact that the arts are very much a part of everyone's daily existence whether they appear in the form of good graphic design, environmental beauty, or the communication of individuals with one another through sound, sight, and movement.³

For the most part, arts councils over the United States are a relatively recent innovation in performing

¹Larrabee, "Arts and Government," 22.
³Hightower, "The Future," 47.
arts activity, with only one existing in 1955 and only two in 1960. After the 1965 creation of the National Endowment for the Arts and Humanities and the availability of federal funds to the various states, many state legislatures established arts councils and commissions with responsibility for developing programs which would be partially financed by federal and state funds. Today there are 55 state and territorial arts councils.

To secure specific information regarding the state arts councils of the southeastern states, questionnaires were designed and sent to the directors of these organizations. Of the five questionnaires, four were graciously completed and returned with many helpful suggestions and comments. The fifth questionnaire, that of the state of Louisiana, was returned with a letter from the council president declining to supply the information requested due to a lack of sufficient staff members with the time needed to assimilate the information. In a further attempt to secure some information for the state of Louisiana, copies were examined of the Louisiana Council for Music and the Performing Arts annual reports to the State Auditor and to the

4Baumol, Performing Arts, p. 351.
National Endowment for the Arts and Humanities.

As is true across most of the nation, the arts councils of the southeastern states have all come into existence in recent years. The following are the five organizations considered in this study:

Alabama State Council on the Arts and Humanities; Marion J. Zakrezewski, Director; established April, 1966.

Fine Arts Council of Florida; Mrs. Beverly Dozier, Director; established in 1969.

Georgia Commission on the Arts; George Beattie Jr., Director; established in 1958.

Louisiana Council for Music and the Performing Arts; Mrs. Edwin H. Blum, President; established in 1965.

Mississippi Arts Commission, Mrs. Shelby R. Rogers, Director; established in 1966.

Because arts council activity is relatively new, and because artistic needs vary from state to state, there seems to be great variety in programs and approach among the five organizations. This may be due in part to the wide differences in funds which are available to these state arts councils. Each of the states receives the same amount from the National Endowment for the Arts and Humanities, but wide variation exists in state allocations and other funds directly available to the state councils as shown in Table 7. The main source of "other funds" is federal programs outside the jurisdiction of the National Endowment for the Arts and Humanities: for example,
Artist in Schools and Environmental Education projects of the U.S. Office of Education, and Touring Residencies of the National Education Association. Although the total funds for any of the five states seems very small when compared to the many areas of need which exist, it must be realized that state arts council grants are usually awarded on a matching basis with the organizations which apply for the grants. Even so, there is an evident need for additional funds.

**TABLE 7**

FINANCIAL RESOURCES AVAILABLE TO SOUTHEASTERN ARTS COUNCILS

<table>
<thead>
<tr>
<th>State</th>
<th>Federal</th>
<th>State</th>
<th>Other</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alabama</td>
<td>$127,250</td>
<td>$125,000</td>
<td>$86,500</td>
<td>$338,750</td>
</tr>
<tr>
<td>Florida</td>
<td>$127,250</td>
<td>$60,569</td>
<td>...</td>
<td>$187,819</td>
</tr>
<tr>
<td>Georgia</td>
<td>$127,250</td>
<td>$70,000</td>
<td>...</td>
<td>$197,250</td>
</tr>
<tr>
<td>Louisiana</td>
<td>$127,250</td>
<td>$28,190</td>
<td>$90,183</td>
<td>$245,623</td>
</tr>
<tr>
<td>Mississippi</td>
<td>$127,250</td>
<td>$75,000</td>
<td>$10,000</td>
<td>$212,250</td>
</tr>
</tbody>
</table>

Average $127,250 $71,752 $37,337 $236,338

The programs of a state arts council must reflect the needs of the organizations within the state as reflected both by applications for state grants and by the initiative of the staff of the arts council. With regard to performing arts activity in non-urban areas, the four states responding to the Arts Council Questionnaire all indicated that great interest already exists in this area.
and that a variety of programs are already underway in attempts to provide arts opportunities to the non-urban Southeast. Since it is possible that program directors in non-urban communities may lack the experience necessary to make long range plans, it is noteworthy that in these four states, when applications for grants are received, only a short period of time is necessary before the applicant is notified of action on his request—three months in Florida and Mississippi, 60 days in Alabama, and none in Georgia. Also in Mississippi, applications involving less than $1,000 are acted on within a week.

Over the nation, several types of projects exist which would appear to be most useful to potential sponsors of performing arts events in non-urban areas. All of these involve attempts to either create or support non-urban performing artists series or to make performers readily and inexpensively available to these series.

One project of this type is based on arts council support of performing artists who already reside within the state. These artists are funded to provide performances at reduced fees, thus producing two benefits: quality performances at low cost for sponsors of these performances, and bookings within easy access for performers in the state. This type of project has been
attempted in two ways: direct support to the performing artist with a stipulation of a minimum number of performances, and on a matching percentage basis with sponsoring organizations for each performance by an in-state artist selected for such a project. In the Southeast, two states—Alabama and Georgia—have sponsored both types of projects for in-state performers. Florida and Mississippi have not funded programs for this purpose; however, consideration has been given to direct support for in-state performances in Florida. In addition, the Florida council has funded a similar project which in turn used their state support to pay artists’ fees.

Another project which provides low cost attractions to performing artists series is the residency program in which talented performing artists are invited to live and perform in the state for a period of time ranging from a few weeks to several months. During this time, the performing artist is supported by minimal fees for his performances and by a grant from the state arts council. Residency programs of this sort make a variety of programming available to state series, help to support deserving performing artists who are often young and attempting to gain extensive performing experience, and offer quality events at low cost to series which are restricted by their lack of income from
engaging performers who must require higher fees. In 1972-73 Alabama sponsored fifteen short residency programs of this type and two for the entire year. Similarly Florida supported four projects for touring dance companies. Although Georgia and Mississippi have not established residency programs, in Mississippi this type of project is under consideration, especially in relation to the Affiliate Artist type of residency which is described in Chapter II. Actress Roni Dengel was sponsored in Mississippi as an Affiliate Artist during 1972-73 and had great success in performances made available primarily to non-urban series.

In addition to the Mississippi Affiliate Artist experiences, Alabama and Florida have utilized performers of this type. The Florida Affiliate Artists were not sponsored through the Florida League of the Arts, but rather were individually sponsored. In Alabama, Affiliate Artists were utilized for the Artist-in-Schools Program, but these artists were drawn from the New York Affiliate Artists organization.

As is described in Chapter II, one project which has received great support from the National Endowment for the Arts and Humanities is touring performances of existing and newly created organizations, performances which are then made available to non-urban communities. In a similar manner, several state arts councils have
utilized this approach to making cultural opportunities available to rural residents. In the Southeast, three of the four states completing questionnaires funded projects of this type and the fourth, Mississippi, is considering this approach. In Alabama, 72 projects of this nature were planned in the current fiscal year, the most extensive of which involved touring performances from children's theaters of the University of Alabama in Tuscaloosa and in Birmingham, the University of South Alabama, Auburn University, the Pixie Players of Mobile, and the Birmingham Children's Theater. In Florida, ten projects were supported which were primarily intended for rural audiences, and funding was granted to five others, each of which involved both urban and non-urban performances. Georgia similarly sponsored two touring projects which were available to non-urban communities.

As important as all these attempts may be in offering performing arts attractions to non-urban audiences, there is little likelihood a performance will take place unless there is a sponsoring organization in the local community which will assume the many responsibilities necessary to the success of any performing arts event: ticket sales, publicity, housing, technical assistance, and many more. In many instances, performing organizations initiate contact with a school, church, or civic club to serve as the sponsor for a performance,
but this is usually a one-time proposition. These local groups may lack the know-how and dedication needed to make a performance successful, and more important, rarely are they willing to shoulder the responsibility for managing a series of events throughout an entire season, much less over several seasons. What is most needed then in each non-urban community is some group of people with a deep interest in the performing arts, a group whose interest would make them willing to do the great quantity of work necessary for the successful operation of a performing artists series. Because of the influential position held by state arts councils, as well as the wealth of performing arts experience available, these councils should be better able than any other group to help locate, develop, and encourage individuals and organizations in their attempts to create and carry on performing artists series in non-urban communities. In the Southeast two state arts councils have attempted to help sponsor performing artists series in non-urban sections of their states. During 1972-73, there were 102 projects of this nature supported by the Alabama State Council on the Arts and Humanities and 10 sponsored by the Fine Arts Council of Florida.

The four areas of arts council endeavor which have been described above are all of great importance in creating cultural opportunities for non-urban residents of
the Southeast. In addition to these efforts however, there are several activities under the direct supervision of the various state councils which may offer valuable assistance to the administrators of existing or newly created non-urban performing artists series. These include state newsletters or other publications relating to arts in the state, information files of specific materials concerning the performing arts, and assistance in the processes of administering performing artists series over the state. One of the most discouraging and hindering situations confronting the administrator of a newly formed performing artists series is lack of specific information and, in many cases, the lack of a source of supply for the information he needs. The state arts council can readily serve in this capacity.

A newsletter or other publication is a common feature of many organizations of almost every description, and the same is true of state arts councils. Newsletters published by various councils are a convenient way to transmit information about arts activity to those who might desire to receive it. Information regarding projects supported by the council, artists who are available to series, suggested solutions for problems faced by series, what is being done within and without the state in arts activity, deadlines for project applications—
all of these can be a valuable part of such a publication. In the Southeast, Alabama and Florida publish state arts council newsletters quarterly while Mississippi offers a monthly publication.

In addition to information which might be included in a newsletter, there is often a need for specific information about some aspect of the performing arts. In the Southeast, the Alabama, Florida, and Mississippi arts councils have available a file containing up-to-date information on many items, including the following: in-state performing artists and their management representatives, performing artist series in the state and their local managers, out-of-state artist management representatives, physical facilities in the state which might be used for performing arts events, and schools and school systems known to actively encourage the performing arts. Material of this nature, when combined with consulting activities which most arts councils offer, should make it possible for the local manager of a non-urban performing artists series to have ready access to information regarding many aspects of the performing arts.

Of all the duties involved in the administration of a performing artists series, perhaps the most important is the actual booking of the performing artists who will be included on the various series programs during
a season. The administrator must weigh in his mind many facets of his series operation before decisions of this nature can be made: budget, appeal of various artists to his potential audience, expected quality of performance, calendar, and numerous other items of great and small consequence. This relative importance placed upon booking makes it especially important that the administrator have the most extensive information possible relating to performing artists who are available. Too often the series manager possesses only several lists of performers and fees from artist management representatives. From these he must decide upon events for his series. If it were possible to receive candid suggestions from state arts councils which could serve in an intermediary position between artist management and local series, decisions of booking could be made with greater ease and success. In the Southeast the arts councils of Georgia and Mississippi serve in this capacity on occasion, while the Florida council is often involved in activity of this nature, frequently being contacted by artists to assist in developing performances in the state.

A second means of assistance between artists management and series administrators which can be accomplished by the state art council is in the area of bloc-bookings. It is of course much easier and more economical
for an artist to perform within a state on two successive nights than to perform once, travel many miles to a distant performance the next night, and then return to the first state the third night. When bloc-bookings of several performances within a geographical area can be accomplished, it is usually possible to book performers for lower fees than would be feasible for a single performance. One approach which has been investigated by various organizations, including arts councils, is a booking conference at which series representatives would meet with artist management representatives in an attempt to draw up schedules which would make bloc-bookings possible. Conferences exclusively for this purpose have not actually been held in the Southeast; however, they have been considered in Florida and Georgia. In Georgia such a conference has been discussed under the co-sponsorship of the Atlanta Symphony. In Alabama and in Mississippi, information on bloc-booking has been included as a part of conferences held for other purposes.

One of the most often cited needs in the performing arts at the local level is that for more proficient and knowledgeable administrators. Training in this area is a further contribution which can be offered by state arts councils, possibly by means of state-wide conferences in performing arts administration. Two
southeastern states have sponsored conferences of this type during the past year, both of which were described as being very successful. One conference, under the sponsorship of the Alabama State Council on the Arts and Humanities, was held in Mobile in September of 1972, and a second was offered to local arts leaders in Mississippi, directed by Ralph Burgard who for several years was executive director of the Associated Councils on the Arts, and who now directs the activities of the U.C.L.A. degree program in Arts Administration.

Because of the familiarity the various state arts councils should have with non-urban performing arts activity in their states, the directors of these councils were asked on the Arts Council Questionnaire to express their observations and comments regarding this activity.

Since programs of a state arts council relating to non-urban performing artists series must be predicated by an interest in, and belief in, the value and potential of this type of series, the directors of the southeastern arts councils were asked to what degree they felt that series of this nature have potential for increasing the availability of cultural events within their states. The council directors of Alabama and Georgia felt that there was moderate potential in this area, while the Florida and Mississippi directors envisioned great potential for non-urban series. The council directors of
these latter states both pointed to the existence of
evident great need as the basis for their appraisals,
As Mrs. Rogers of the Mississippi Arts Commission in­
dicated, "Since we are a rural state, this has great
potential and is a critical need." Marion Zakrewezski
of the Alabama State Council on the Arts and Humanities
pointed out the main difficulty involved in realizing
this potential: "One problem which exists is availabi­
ity of local funds. With proper encouragement and
education the local organizations can fund and schedule
good performances." Since it is likely that successful
audience development or analysis studies of these non­
urban series—studies similar to those by Baumol and
Morison which were cited in Chapter III—may be valuable
in achieving the potential these council directors feel
exists, it is noteworthy that no studies of this type
are known to have been conducted in the Southeast.

In the Concert Environment Study conducted
under the sponsorship of the Association of College and
University Concert Managers, Michael Goldberg concluded
that residents of the Southeast are less mobile socially
than residents of other parts of the country. When
asked how willing they felt non-urban residents of their
states are to travel within a distance of 30 miles to

6Goldberg, Concert Environment Study, p. 15.
attend a performing arts event, the arts council directors evidenced a divided opinion ranging from reluctant to travel—Georgia—to considering 30 miles as no barrier to attendance of cultural events—Alabama. The arts council directors of Florida and Mississippi took a middle ground, feeling that their residents were moderately willing to travel this distance. Mrs. Dozier of the Fine Arts Council of Florida expressed a qualification which is certain to be true in other states as well: "Depends on size and quality of production." No arts enthusiast, however dedicated, will continue to attend events of a series which are of poor quality.

Colleges and universities can and do play an important role in performing arts activity, both as sponsors of performing arts events and as a source of performing artists through faculty and student programs. Howard V. Jones indicated in 1969 that: "Altogether, the best estimate is that some 70 percent of the concert bookings in this country are now on campuses." The estimates of the southeastern arts council directors concerning the percentage of the series in their states which are college or university related vary widely from Jones' 70% figure: Alabama, 40%; Florida, 35%; Georgia,

20%; Mississippi, 75%. There is less disparity however, in their opinions regarding the degree of availability of touring performances from their state colleges and universities. Three of the state directors indicated that the fine arts departments of the colleges and universities in their states—Florida, Georgia, and Mississippi—offer moderate encouragement to touring performances by their faculty and student groups, while the Alabama council director related that touring performances are greatly encouraged within the state, especially by theater departments which prepare children's performances for presentation throughout the state.

Problems mentioned which restrict the availability of college and university performers include lack of money and trained staff, and the lack of booking assistance in locating sponsors for performances.

There are undoubtedly other aspects of the non-urban performing arts which are affected by the activities of the state arts councils. As has already been indicated, these organizations are able to accomplish much with little: this is especially true with regard to non-urban performing arts activity. These state arts councils are to be commended for their vision, understanding, and manifold efforts in attempting to make arts activities available to every citizen in their states.
Summary

Due in large measure to activities and available funding from the National Endowment for the Arts and Humanities, by 1969 state arts councils had been created in each of the five southeastern states. As indicated by responses to questions on an Arts Council Questionnaire, four of these states appear to be actively involved in activities affecting non-urban performing artists series. Information regarding most items was not available for the state of Louisiana due to the fact that the president of the Louisiana Council for Music and the Performing Arts declined to supply the information requested.

Although there are differences in approach and type of activity among the arts councils of Alabama, Florida, Georgia, and Mississippi, many efforts are being made to make performing arts events available to non-urban communities through projects which receive financial allocations from the state councils. These efforts include support for in-state performers, residency programs for out-of-state performers, touring programs specifically intended for non-urban performances, and funding of non-urban performing artists series in an attempt to create permanent sponsoring organizations for performing arts activities in non-urban communities.

Other activities of various state arts councils which offer assistance to non-urban performing artists
series include state arts newsletters, specific information files on the performing arts, administrative assistance to series administrators, especially in the area of intermediary services between artists management and local series, and administrative training.

In an assessment of non-urban performing arts activity within their states, the arts council directors indicate moderate to great potential for increased opportunity of performing arts events in non-urban areas. Similarly they feel that the college and university fine arts departments within their states offer moderate encouragement to touring performances by their faculty and students. These directors vary in their opinions of the willingness of state residents to travel to attend performing arts events, ranging from reluctant to willing. They also vary widely in the percentages of the performing artists series they feel to be college or university related, ranging from 20% to 70%.

Perhaps the most significant aspect of state arts council activity is the great accomplishment produced by a strikingly small amount of money, averaging $236,338 per state. These state arts councils appear to be outstanding in their support of non-urban performing arts.
CHAPTER V

NON-URBAN PERFORMING ARTISTS SERIES: THE VIEWPOINT OF ARTISTS MANAGEMENT

In the United States and throughout the world, artists management has become big business. The Music and Artists; 1973 Annual Artists Directory lists more than 2,500 performing artists and performing groups who are presently active and available for bookings.\(^1\) In addition, this publication makes note of 120 artists managers and representatives in the United States and an additional 378 in 53 foreign countries.\(^2\) Among the American artists managements, a wide variation in size may be observed. Some managements are small, in cases representing only one performer or group, but many are quite large with numerous artists under their representation. The artists handled by these managements literally travel the entire globe, requiring management representatives to be familiar with performing situations.


\(^2\)"Artists Managers and Representatives," ibid., 154-169.
almost everywhere. These representatives then should be well qualified to comment on their observations of performing arts activity in the Southeast. A questionnaire which was designed to explore several various aspects of artists management activities and observations was sent to 113 managers and representatives. Of these, 40 were returned giving a 35% rate of return. Although this rate of return may not be as high as could be desired, the 35 replies which were usable from those returned represent a significant amount of information, especially due to the many comments which were made by those completing the questionnaires.

There are many indications throughout the entire performing arts field that a significant increase in arts activity has been taking place over the past several years. This is reflected in the fact that of the 35 managements studied, 15 were established since the beginning of 1965 and another 7 since 1960. Several of the remaining managements go back as far as the 1920's, 30's, and 40's but for the most part, the artists managements in operation today appear to have been established in recent years.

As has already been indicated, the various artists managements make performing artists available to sponsors all over the world. Almost all of the
managements studied expressed that at least some bookings of their firms have involved series in the southeastern states. However, there were only 5 of these firms which indicated that they maintain a regional representative in the Southeast. Several others reported that they employ salesmen who travel throughout the country, including on their schedules clients in the southeastern states.

The methods of assistance which various artists managements offer to series utilizing their services reflect a variety of approaches. Because of the fact that administrators of non-urban performing artists series may be limited in their scheduling flexibility by a shortage of funds or by access to information regarding activities of both performers and other series, the management questionnaire asked about several types of activities which could be useful to a series administrator in planning his season's events.

As was described in Chapter IV, performing artists may often be secured for reduced fees when several performances are possible within an accessible traveling distance. Although arts councils and series administrators may be able to accomplish this in various ways, artists managers have the most complete available knowledge about artists schedules and should thus be able to encourage several performances within such an
Two methods can be especially valuable in accomplishing this: by direct contact with series to make available "in-route" bookings for performers who already have engagements scheduled nearby, and by means of "bloc-bookings" among cooperating series for one performer within a geographical region. Of the artists managements studied, 26 indicated that they do initiate contact with series to make available "in-route" bookings, and 25 utilize "bloc-bookings" to offer reduced fees to their clients. This can be especially valuable to a series administrator and makes it desirable that cooperative agreements be reached with artists managements and with nearby series. In this way events can be scheduled which might otherwise not be possible due to budgetary restrictions.

A further area of artists management activity which relates closely to those just described is the organization of "package series" of several events spread over a season which can then be offered to non-urban clients. This practice can be beneficial to both managements and series. For artists managers, "package series" offer assurance of several engagements throughout the year and make it possible for lesser known performers to be promoted in conjunction with others who already have an established reputation.
These series can also be appealing to local administrators who lack adequate information or even the ability to successfully schedule performers. Of the 34 managements considered, 21 reported that this type of "package series" was possible for their clients.

One problem which may often confront new performing artists series is a method which will guarantee that sufficient funds will be available to pay the fee for a performance which is to be held. This is particularly true in those series which must depend almost exclusively on ticket sales as the source of operating capital. Because this situation has become apparent to many artists managers, a number of these—14 in the present sample—make available "percentage basis" bookings which are based on a minimum set fee to cover the basic expenses of the performer plus a percentage of all receipts above those needed to meet the various other expenses of the sponsor. This procedure frees the sponsor from having to guarantee a large fee regardless of the circumstances which might affect attendance at the performance. As a result the sponsor may be able to schedule performances that might otherwise not be included in the season's events.

One type of performance which is becoming more and more prominent in performing arts activity is the
"multi-media" performance which involves several individual artists who perform singly and as ensembles. An example of this type would be the Studio Ensembles of the Metropolitan Opera in New York City:

... each comprising a quartet of fine young singers and a pianist, who tour each year throughout the United States with the varied selection of excellent and unusual programs ... 3

These "multi-media" performances seem to appeal to audiences due to the variety which they can contain, both in terms of program content and of performer combinations. From the management standpoint, performances of this type may readily be utilized as a way to develop and encourage young artists who might otherwise be unable to schedule engagements as a soloist. It is perhaps significant that of the eleven managements which indicated that they offer these "multi-media" performances, five also make available all of the other types of assistance described thus far in this chapter while an additional four firms utilize all but one or the other of these methods of making performers accessible to their clients.

3The Metropolitan Opera Studio Ensemble is represented by Sheldon Soffer Management Inc., which included the above statement as a part of a descriptive brochure on the Studio Ensemble.
The five types of management services which have been described—"in-route," "block," and "percentage" bookings, "package series," and "multi-media" performances—dictate that the artists managements which utilize them have ready access to information regarding particular requirements and needs of the non-urban clients who might best be able to benefit from them. Of the 35 firms in the management sample, 26 do maintain and update a file of this nature. For this reason it seems important that non-urban series administrators make contact with as many managements as possible, explaining the particular needs which must be met within their local situations.

As described in Chapter IV, one need likely to arise in the administration of a local series is for specific information and "know-how," yet too often this is not quickly available. In addition to arts council assistance, artists managements should be able to supply answers to questions which arise regarding series administration. There are of course many ways in which this may be done, several of which were specifically asked about on the artists management questionnaire. These areas of administrative assistance, along with the number of the 35 sampled managements which offer them are given in Table 8.
TABLE 8
ADMINISTRATIVE ASSISTANCE OFFERED
BY ARTISTS MANAGEMENTS

<table>
<thead>
<tr>
<th>Type of Assistance</th>
<th># of Managements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal Visits</td>
<td>18</td>
</tr>
<tr>
<td>Printed Booklets or Brochures</td>
<td>12</td>
</tr>
<tr>
<td>Telephone Consultation</td>
<td>29</td>
</tr>
<tr>
<td>Recommendations of Contacts in Nearby Successful Series</td>
<td>20</td>
</tr>
<tr>
<td>Other</td>
<td>6</td>
</tr>
</tbody>
</table>

For the most part, the artists managements which make up the sample used to prepare this report seem to recognize an opportunity for service beyond simply making engagements for the performing artists they represent. Some of the other areas of assistance mentioned by various managements include booking conventions, participation on panels and seminars, innovative programming, advance program information, and direct mail contact.

In Chapter IV a state or even regional booking conference was mentioned as one possible way state arts councils may assist in creating bloc-bookings. Because this type of conference would of necessity involve artists managements, one item on the Artists Management Questionnaire was designed to investigate
the potential that such a conference might have for success and also to estimate the degree of willingness among management firms to actually send a representative to a booking conference. For the most part, the managements indicated great willingness to actually attend a booking conference—24 of the 32 responded favorably to this item—while at the same time they expressed a wide variety of opinion as to the potential such a conference might have. Although 14 felt that a booking conference of this type would have great potential, 5 disagreed, attributing little potential to such an undertaking. The remaining 12 managements indicated moderate potential. One management expressed: "Bloc-booking never works because programming is a local, individual matter of taste, goals, facilities, and budgets." Another pointed out what is perhaps an important key to the success of a booking conference designed to bring about bloc-bookings: "[The potential] depends entirely on how arranged. Western Alliance has been highly successful—other regional meetings are much less so." Surprisingly there was little correlation between those who felt there would be a lack of potential in a booking conference of this nature and those who indicated they would not attend—four of the five who could foresee low potential were willing to send a representative anyway.
The second aspect of artists management insight which was considered through the Artists Management Questionnaire was observations of non-urban performing arts activity in the Southeast. Many of the questions which were asked involved aspects of administration similar to those included on the Arts Council Questionnaire.

Administrative ability is an important prerequisite for the successful operation of any performing artists series, yet according to the Conclusions of the Concert Environment Study, this ability is lacking:

The over-riding need revealed by the Concert Environment Study is for more and better trained arts administrators, who can function effectively as ombudsmen for the arts.¹

As has been indicated, several arts councils have sponsored conferences which have as a goal, improvement of the administration of series within their states. Because of the frequent direct contact artists managements have with series administrators, the evaluation these managements might give should be a good indication of the administrative ability which does exist in the non-urban performing artists series of

¹Goldberg, Concert Environment Study, p. 63.
the Southeast. As several responses pointed out, it is perhaps difficult to generalize as to overall ability due to the fact that each series and administrator is very different, varying from poor to excellent. One management indicated, "We know many schools with administrators from whom we could learn a great deal, others rate '0.'" Despite this tendency to avoid generalizations, of the 25 managements which did make an indication of overall ability, 5 expressed a high degree of ability and 5 others indicated frequent deficiencies that may reduce the effectiveness of an artist series. The large majority—15 managements—felt that administrators with whom they had dealings in the non-urban Southeast possessed a moderate level of ability. Because many non-urban series are college related, the managements were asked about the percentage of their non-urban business which does involve colleges or universities. One of the conclusions which appears evident from these percentages and from the corresponding levels of administrative ability observed in the various series is that there is little appreciable difference in ability level in series administrators of college or non-college related series. In other words those managements which deal almost exclusively with colleges and universities related no significant difference in administrative ability
from those managements with little college and university business.

In Chapter IV it was noted that, nationwide, approximately 70 percent of the bookings for performing artists series take place on college and university campuses. The various estimates of the southeastern state arts council directors vary widely from this figure however, ranging from 20 to 75 percent. Of the 32 artists managements which gave percentages of college and university bookings, 17 indicated that 80 percent or more of their non-urban business was of this type, and an additional 7 listed figures from 50 to 79 percent. The overall percentage of non-urban college and university bookings expressed by these 32 managements is 65 percent, a figure which is very close to the national average. If these percentages could be expressed in terms of dollar volume rather than number of bookings, it is possible that colleges and universities would account for an even greater percentage of the performing arts business. One management indicated: "College-related is 30 percent of our total non-urban auspices but 60 percent of our non-urban volume."

One possibility for administrative assistance to non-urban series administrators is that of an
intermediary person or organization working with local series and artists managements, particularly in areas of publicity coordination, management assistance, and management/sponsor communication. As was suggested above, some state arts councils already function to a degree in this way, demonstrating that this intermediary role may be one valuable way of improving non-urban series. Although a few artists managements -- 6 of a total of 31 -- indicated that intermediary persons are greatly needed in the performing arts, more than one-half of the managements -- 17 of the 31 -- disagreed, feeling that there is little need for anyone in this capacity. An additional 8 managements can envision a moderate need for someone in an intermediary role. Several managements wrote comments similar to the following: "An intermediary would only add one more to the confusion." It seems then, that for an arts council or any other organization to serve in an intermediary capacity, one task will be the necessity of demonstrating to artist managements the value that effective utilization of an intermediary person may have in improving the dispersion of the performing arts.

In Chapter III, audience-analysis studies were proposed as an effective way of learning the make-up
of a potential audience, thus making it possible to
direct publicity and sales efforts toward those most
likely to respond. Although the southeastern arts
council directors knew of no studies of this type
which have been done in their states, these studies
have been used effectively in other parts of the
country. When asked how valuable studies of this type
could be in assessing audience potential in non-urban
areas where performing artists series are being devel­
oped, 29 artists managements responded. Of these
managements, 12 felt these studies have little value,
12 indicated there is moderate value, and only 5
can foresee great value in audience analysis studies.
Most of the comment from the managements concerned the
fact that the majority of the studies which have been
conducted may have produced significant data, but that
the studies have not actually improved the situation
in the performing arts because the data has not been
utilized: "[These studies are of] great value if the
assessor pays attention to the results, which has not
generally been the pattern." A similar opinion was
expressed by a management executive who related:
"Such assessments usually report, not project. Pro­
jections come from talented, energetic local adminis­
trators who are able and willing to work very hard for
goals and dreams."
Because the type of bookings an agency makes can reflect the current tastes and tendencies of many audiences, the Artists Management Questionnaire asked for indications of change as to the percentage of bookings which are in the category of light entertainment or "pop." Part of the task of a series administrator is attracting an audience; yet, no administrator should be willing to sacrifice quality in order to do this. Nationwide trends can be an influence on this type of decision, however, so the overview which can be given by artists managements may be valuable in showing any trends which may exist. Among the managements who do the majority of their bookings on college and university series, no tendency was revealed, with almost the exact same number of responses in each of the three choices on the questionnaire—higher percentage of light entertainment booking, five; lower percentage of these bookings, six; and no change, six. However, the managements which deal less often with colleges and universities indicated that there is a tendency toward more light entertainment bookings in the series with which they are familiar—four indicating a higher percentage, two a lower percentage, and one observing no change. This tendency may point out even more clearly the necessity for educational endeavors
as a part of the activity of a non-urban performing artists series.

The final aspect of insight asked of artists managements was the potential they felt the increased development of non-urban performing artists series in the Southeast could have for expanding their bookings in this region of the country. Only one management indicated that there could be little potential in such non-urban series expansion with the remainder feeling there was potential for increased bookings in the developing series which would result from expansion of this type. Eighteen felt that increased development of non-urban series in the Southeast would have moderate potential for their own organizations and eleven others indicated there could be great potential for increased bookings by expansion of such series. One management indicated: "Most of it[bookings] is already non-urban, but non-urban is the key to national vitality in the arts."

Artists management organizations are of course a most important part of performing arts activity across the country. With regard to non-urban series however, these organizations can play an even more important role as they encourage and help develop
series which may then make cultural opportunities available to non-urban communities throughout the Southeast.

Summary

Across the country, the many artists managements which book performing artists into performing artists series in urban and non-urban communities can and in many cases do offer many types of valuable assistance to their clients. Artists Management Questionnaires, which were returned by 40 managements, provided the basis for an appraisal of this assistance with regard to the Southeast, and also a means of obtaining observations of various managements as to activity in the non-urban series in the Southeast with which they are familiar.

Artists managements, for the most part, are of fairly recent establishment, with 22 of 35 being created since 1960. Although only five managements maintain a representative in the Southeast, most are able to offer a variety of types of assistance--especially in booking--to their non-urban clients in the Southeast. These include direct contact with series to make available "in-route" bookings at reduced fees, "bloc-bookings" among several series in relatively nearby communities,
"package series" of several events spread over a season, "percentage-basis" bookings which involve a minimum basic fee plus a percentage of receipts above the expenses of the sponsor, and "multi-media" performances comprised of several performers who can perform individually or in combination. In addition to the type of assistance just described, a number of managements attempt to make information readily available to their clients by means of personal visits, printed booklets or brochures, telephone consultation, and recommendations of contacts in nearby series whose experience could be of value to a less experienced administrator.

When asked about the potential they felt could result from a booking conference of the type described in Chapter IV, most managements indicated that they would be willing to send a representative to such a conference, including all but one of the small number of managements who felt this type of conference would have little potential.

The observation of the various managements regarding arts activity in non-urban areas of the Southeast indicate areas of improvement which may be needed. For example, the over-all level of administrative ability among local managers of non-urban series was described as generally moderate. With regard to trends in program-
ming of light entertainment events, the artists managements seemed to feel there is no change on series which are college or university related, but there appears to be a tendency toward more light entertainment or "pop" offerings on other types of series.

Although the arts council directors for the southeastern states expressed wide variation of opinion regarding the percentage of bookings in their states which were college or university related, the artists managements responding to the Arts Management Questionnaire felt that over-all, approximately 65 percent of their bookings were as a part of college or university series.

The artists management agencies that made up the sample studied, tended to indicate that there was little need or value for an intermediary person between artists managements and series administrators. Similarly, these managements showed relatively little to moderate potential for audience analysis studies as a means of developing non-urban performing artists series. However, with regard to the potential that increased development of non-urban series could have for expanding their bookings in the Southeast, most of the managements indicated moderate to great potential for their own operations.
In addition to being the means of securing performing artists for non-urban performing artists series in the Southeast, many managements seem to be making a valuable contribution to the development and well-being of the series they serve.
CHAPTER VI

NON-URBAN PERFORMING ARTISTS SERIES ALREADY IN OPERATION: A DESCRIPTION

One of the deficiencies frequently stressed as inherent in the small community is the lack of cultural opportunities. Cultural opportunities have to be created and the power to create lies within human beings everywhere, whether they are urban or rural. True, the small community has definite limitations in its relatively small population and modest economic base, but even so there is much that can be done.\(^1\)

In the Southeast, a survey of performing artists series in non-urban communities indicates that in many areas, much is presently being done to provide cultural opportunities for residents who do not have ready access to cultural events in larger metropolitan cities. These non-urban efforts range widely from one instance of a small series with an annual budget of approximately $100 to another much larger series in which the budget exceeded $63,000. Out of 88 communities

which were requested to complete a Non-Urban Performing Artists Questionnaire, 43 responded and 37 indicated that there are performing arts opportunities available to their residents. Of these 37 communities with performing artists series, 25 are directly sponsored by various colleges and universities while the remaining 12 are community sponsored. When calculated as a percentage figure, it seems that of the non-urban series in the Southeast that made information available for this study, 68 percent are college or university related, a figure very near to the 70 percent of nationwide bookings reported in Chapter IV and the 65 percent of southeastern bookings indicated by the sample of artists managements surveyed in Chapter V. These series also vary in the length of time that they have been in existence, ranging from 1 year to 50 years, the average being 16 years. It is notable that 9 of the 37 series have offered cultural attractions to their audiences for more than 25 years.

As indicated by the example above, there is a wide range of financial support available to series in the Southeast. Despite these extreme instances however, the average annual budget for all the series is $9,743. When it is considered that the various southeastern performing artists series average 5.5 performances per
season, the average expenditure per event during the season is $1,719. If, as was indicated in Chapter III, non-urban communities contain fewer people with high income levels, the sources for funds in the southeastern performing artists series may assume great significance.

There are of course many ways that performing artists series may raise money, but traditionally, the most important of these has been ticket sales. However, this appears not to be the case with regard to the non-urban series of the Southeast. Of the 37 southeastern series in the study, only 10 indicated that 50 percent or more of their annual budgets were derived from ticket sales. Of these 10, only 3 series, all in Mississippi, utilized ticket sales as the sole source of funds to support season events. A second traditional source of funds for cultural activities has been philanthropy, but this also is not generally the case in the Southeast. Only 3 series—1 each in Georgia, Alabama, and Florida—indicated having received donations from clubs, businesses, or individuals, and none of these donations involved more than a total of 10 percent of the annual series budget.

From where then do the majority of the series in the non-urban communities of the Southeast receive their annual budgets? It would appear from the responses
to the Non-Urban Performing Artists Series Questionnaire, that colleges and universities contribute a larger percentage of money than any other source of funds for operating the various series in the Southeast. In addition to the 3 Mississippi series which operate solely on the basis of ticket sales, only two other series, both in Florida, receive no funds from a college or university. This means that there are several of the primarily community related series which receive some college support for their cultural endeavors. In addition, there are 14 series which receive 90 percent or more of their budgets from college or university allocations.

A second important source of funds for non-urban performing artists series in the southeastern states is state and federal grants, at least in Alabama, Georgia and Florida. Only one series in Mississippi and none in Louisiana reported receiving funds from either state or federal sources. In the other three states, however, 10 series did receive grants of this type, 5 amounting to 50 percent or more of their annual budgets.

Because ticket sales seem to account for a smaller percentage of series budgets than might be expected, the Artists Series Questionnaire attempted to investigate reasons this might be the case. Lack of attendance
at events of a series would naturally result in less
dependence on ticket sales, yet with an average audience
size of 525 this should not explain the entire situation.
A more detailed analysis of the method of ticket sales
and admission shows, however, that a large part of the
audience pays either nothing or very little for admi-
sion to series events. Free admission for anyone was
listed by 3 series, while all but 7 of the remaining
series offered free admission to students on presenta-
tion of a student activity card. Of these 7 series, 3
offered admission to students at a minimal fee. This
great emphasis on free or low-cost student admission may
account for much of the reason that college and uni-
versity allocations make up such a large part of many of
the series budgets. In many cases, the students may
actually pay for the cost of admission through a student
activity fee, yet the fact that a definite amount is
given directly to the series serves to give a degree of
budgetary stability to the series, as well as encour-
aging students to take advantage of cultural oppor-
tunities that may appear to be "free" because no actual
outlay of money is involved at the time of the event.
Whether from a student activity fee or from a college
general revenue fund, most of the colleges and univer-
sities associated with the non-urban performing artists
series in the Southeast seem to have a definite commit­
mment toward offering cultural events to their students.

A second reason ticket sales may appear to be a less important part of non-urban series budgets than might be thought is the low average price of adult admission for series events in the Southeast. Excluding the three series whose events are free to all, the average price of adult admission among the remaining series is $1.68. In only one case was the average cost for events as high as $4.00. There is little doubt that there are few events in metropolitan cities which can be attended for $1.68. It is possible that the low average admission charge requested by non-urban series in the Southeast is due to an attempt to appeal to residents with limited financial means, yet an average audience size of 575 including students may indicate that this appeal is not achieving the results that might be desired. When an average maximum audience capacity of 1,026 for the series studied is compared with the average audience size, it becomes evident that there is room for additional audience members. The pattern of ticket sales for the 24 series which indicated this method of adult admission shows that 7 series offered admission to adults only by season subscription, another
9 offered individual tickets for each event and 8 used a combination of both season and individual tickets.

One factor which may affect audience size for any series, whether urban or non-urban, whether for adult or student, is the type of programming involved in the various events in the series. Usually a variety of offerings make up a season's events so that some degree of appeal can be made to many people with different interests. In the series in the non-urban Southeast, the largest number of events involved "classical music;" in other words recitals, orchestra concerts, operas, and chamber music. The actual percentage of "classical music" programs varied of course from series to series ranging from none to 90 percent, but the overall average for the Southeast was 50 percent. Light entertainment or "pop" music accounted for 15 percent of series events, and in only one instance was this type of music more often programmed than "classical" music. Dance programs made up 12 percent of series programming, drama 16 percent, and speakers 6 percent. A few series indicated they include films as a part of their offerings, but the five categories of "classical" music, light entertainment music, dance, drama, and speakers account for almost all of the programming offered to series audiences in the non-urban communities of the Southeast.
In Chapter III, information was given which indicated that nationwide, persons engaged in one of the professions make up a much greater percentage of performing arts audiences than they do of the total population, yet the population of non-urban communities in the Southeast contains many fewer professional workers than is true in urban cities. The administrators of non-urban series were asked to indicate if their audiences contained professionals in the same or a different percentage than is found in urban audiences. Of the 31 administrators who responded to this item on the Series Questionnaire, 15 felt that there were fewer professional workers in their audiences than nationwide, 13 indicated their audience makeup was similar to the nationwide pattern, and only 1 related that there were more professionals than nationwide. Since an accurate estimate of the percentage of persons in any category of society who make up an audience can only be achieved through an actual analysis study of the audience, it is noteworthy that only 14, or less than half, of the series administrators felt that an audience analysis study would be desirable in planning future series.

Because attendance at a performing arts event must involve travel of some degree, performing artists series administrators were asked to indicate how willing
they feel non-urban individuals are to drive within a 30 mile radius to attend a performing arts event. Their response differed from that given by state arts council directors, in that a much greater percentage, 43 percent, felt that the population forming the potential audience for local arts events is reluctant to travel within a 30 mile radius. An additional 47 percent indicated that there is moderate willingness to travel within 30 miles, and the remaining 10 percent responded that their audiences consider this distance as no barrier to attendance of cultural events. However, when these same administrators were asked to indicate the percentage of their audiences who actually do travel within a 30 mile radius, the responses seem to reveal that these audiences may actually be more reluctant to travel this distance than the above percentages would indicate. Based on the sample of series in this study, it would appear that 82 percent of the performing arts audience for non-urban series in the Southeast come from the town in which the series is located, 13 percent drive from outside the town limits but within a 30 mile radius, and only 5 percent travel to events from outside a 30 mile radius of the series location.

As in any enterprise, the level of ability of the administrator of non-urban performing artists series
can be crucial to the success of the series. However, in many performing artists series, although the individual charged with the responsibility for administering the activities of the series may occupy a position of relative importance in his community, few have actually received training for the tasks involved in series administration. Of the non-urban southeastern series studied, 3 of the administrators are college presidents, 9 are college department chairmen, 8 are instructors within an academic department, 4 are elected by a board from within the community, and the others assume their responsibilities from a variety of other backgrounds. The type of training or experience most often given by these administrators as contributing to their administrative ability was "learn-as-you-do" experience gained from trial and error, and the second most often indicated was suggestions and assistance of representatives from the artists managements who book the performing artists featured on series events. Only 3 administrators reported having attended an arts management training conference and 9 related having worked under a knowledgeable series administrator. A prior business background was indicated as being of value by 9 local administrators. Due to the fact that arts management conferences have been offered in two of the southeastern states, and probably
will be available again in some manner to any of the present series administrators, these local administrators were asked how helpful they felt a conference on arts administration would be in their local situations. Of those responding, 14 indicated such a conference could be very valuable to them, another 10 noted moderate potential value, and only 5 felt there would be little value in an arts management conference. A number of administrators listed topics they would like to see discussed at such a conference. Many of these include various aspects of financing the arts, especially grants and supportive money from government agencies and corporations. Other topics include stimulation and motivation of audiences, bloc-bookings, methods of getting evaluations of programs from other series, selecting artists, and effective use of in-state talent. In addition to being important topics for an arts administration conference, many of the areas listed above might also be effectively discussed in a publication such as an arts council newsletter of the type mentioned in Chapter IV. However, it is significant that only 20 of the series involved in this study receive a newsletter from a state arts council.

In many performing artists series, much of the administrative work-load is shared by an advisory
committee or a board of directors which, for legal purposes, is often incorporated as a non-profit organization. Of the non-urban series in the Southeast, 19 utilize such a board of directors, each board having an average of 15 members. Only 9 of these boards, however, are incorporated as non-profit organizations.

As indicated in Chapter V, perhaps the most important single task confronting the administrator of a performing artists series is the actual booking of series attractions. The responses of the various artists managements studied as the basis for the information in that chapter indicate that many managements are attempting to provide numerous types of assistance to their clients in the area of booking. In order to investigate the utilization actually made of various management services, the Non-Urban Performing Artists Series Questionnaire contained several specific questions about booking activities.

Whatever the services offered by artists managements to series administrators, it is certain that booking activities must be based on the greatest amount of information possible. Potential sources of this information are the files in state arts council offices and the several types of administrative assistance which are offered by artists managements. From whatever source,
of the non-urban series studied in the Southeast, only 7 administrators felt that they did not have extensive access to information regarding performing artists and their agents. This may be reflected in the actual utilization of the 3 following approaches to booking: series packages of several events from one agent, selected individual events from the offerings of two or three agents, and selected individual events from many agents. Although the various series each placed different degrees of importance on these 3 approaches to booking, no actual difference in the importance of any one type was discernable over-all. Some administrators indicated exclusive use of one approach, but for the most part, series administrators seem to utilize these approaches in combination.

As already indicated, bloc-booking can offer a financial advantage to series which are able to schedule them. This type of booking can be encouraged by both arts councils and artists managements, but the success of these bookings depends on cooperation and utilization by the series themselves. In the Southeast, only 5 series administrators indicated that they often attempt to secure bloc-bookings through cooperative arrangements with other nearby series, and 13 additional administrators noted occasional attempts at bloc-bookings. One
administrator wrote that he attempted these bookings often, but that he was rarely successful in achieving them. Since part of the difficulty in securing bloc-bookings may lie in a lack of knowledge about the schedules and activities of other series which might be able to cooperate in such a venture, the series administrators were asked what they felt to be the potential of a booking conference like that described in Chapters IV and V. Of the 30 administrators who responded to this item on the Questionnaire, 12 felt such a booking conference had great potential, 13 indicated moderate potential, and 5 related there was little potential in such a venture. Of those not giving any of the above responses, one administrator replied that bloc-bookings are usually not available to organizations which utilize "package-series" from one artist's management.

Two additional types of booking activity described in Chapter V are "in-route" bookings and "percentage-basis" bookings. In the non-urban performing artists series of the Southeast, 23 administrators indicated that they have working relationships with artist managements whereby they are contacted to schedule available bookings of events already scheduled nearby. However, in the case of "percentage-basis" bookings which several managements indicated they make available to clients in
the Southeast, only 1 administrator indicated having contracted for any series event of this type.

A further type of booking which seems to be relatively little used in the Southeast is performances by in-state artists. Only 7 series indicated that in-state performers are frequently included on series events. However, an additional 17 administrators related that they do occasionally schedule performances by in-state artists. One special type of in-state performance which can be of particular advantage to performer as well as series is touring performances of either faculty or students from the fine arts departments of colleges and universities in the state. Often, performances by artists of this type can be scheduled relatively inexpensively, while at the same time, they can often offer valuable experience for the performer. When asked how available touring performances by faculty and students are to their local series, 10 administrators reported the availability of many offerings which may be included as series events, while an additional 13 administrators felt that there were few offerings which could be included on their schedules. Another type of in-state performing artist which can often be readily accessible to non-urban series is the Affiliate Artist who resides in the state for a short period of time. However, of the
southeastern series administrators, only 7 indicated that there was a nearby Affiliate Artist organization from which they were able to schedule performances.

From the description of non-urban performing artists series activities given in this chapter, it can be seen that there are cultural opportunities available to many residents of southeastern non-urban communities. The continued well-being of the present series and the creation of additional similar series is a goal which should challenge non-urban community leaders throughout the Southeast.

**Summary**

At present in the Southeast, there appear to be numerous performing artists series which provide cultural opportunities to residents of non-urban communities. Of those series which could be identified, 37 supplied information regarding their activities by completing a Non-Urban Performing Artists Series Questionnaire. Although the extent and type of offerings of these series may vary widely, the events provided represent a significant contribution to the cultural life of the non-urban communities in the Southeast.

From the information compiled regarding the non-urban performing artists series in the Southeast,
several general similarities and characteristics become evident. Approximately 68 percent of these series are sponsored by colleges and universities by means of substantial percentages of the money included in the series budgets. As a result, most of the series offer admission to students free or for a minimal fee. Adult ticket sales account for a comparatively small percentage of series budgets, due in part to the low average price of admission charged for most series events. A further significant source of funds for series support is grants from state and federal sources.

The average audience size for events in the non-urban series in the Southeast is 575, a figure which is much less than the average maximum seating capacity available for series audiences. An average of 5.5 events are offered through these series with approximately one-half consisting of programs of "classical music." Other areas of programming include light entertainment music, dance, drama, and speakers. The majority of audience members for series events live in the community in which the series is located, with only small percentages traveling from outlying areas. For the most part, people who live in these outlying areas seem relatively reluctant to travel within a 30 mile radius to attend cultural events. Administrators of the various
series in the Southeast generally feel that their audiences contain fewer or approximately the same percentage of professional workers than revealed nationwide.

Administrators for performing artists series in the non-urban Southeast are drawn from many occupations and backgrounds, but few have received specific training in arts administration. Most administrators in these series have learned their jobs by "trial-and-error" experiences and through the assistance of artist managements from which series events are engaged. The majority of these administrators seemed to feel, however, that there was moderate to great potential in an arts management conference. Approximately half of the non-urban series are under the supervision of a board of directors.

The booking activities of any series are an important function of the series administrator. For the most part, these administrators feel that they have adequate access to the information needed to schedule events, and the majority indicate the availability of several types of booking assistance from artists managements, particularly "in-route" bookings. The series seem to book their events in a variety of ways with no one method significantly more important than another. Although few series have been able to make extensive use
of bloc-bookings, most felt that there was moderate to great potential for a booking conference in their states. For the most part, the artists series of the Southeast make limited use of in-state performers and feel that the program offerings of the colleges and universities in their states are moderately available for possible inclusion as series events. Few series administrators indicated the availability of Affiliate Artists for their series.

Although there appear to be several areas of expansion and improvement which might be made in the existing non-urban performing artists series of the Southeast, generally the activities of these series reflect a genuine and concerted effort to provide cultural opportunities to residents of communities not readily accessible to the offerings of larger metropolitan cities.
CHAPTER VII

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The preceding chapters have attempted to describe non-urban performing artists series in the Southeast in a number of contexts. Although these non-urban series may share the general well-being in performing arts activity evident across the nation, and may share in the financial problems and corresponding solutions being proposed through government support and arts education, there are special problems which must be faced if non-urban communities are to share in the wealth of culture available in this country. For the most part, the non-urban performing artists series of the Southeast are attempting to find solutions for these problems, and in the process, are making significant contributions to the cultural life of the communities they serve. In addition, the two types of organizations most closely involved with these non-urban series --arts councils and artists managements--appear to be
making many concerted efforts to encourage and develop non-urban arts activity in the Southeast.

Conclusions

There are a number of conclusions which may be drawn from the evidence surveyed in the process of this study. Some are relatively inconsequential, but others can be of significance in attempts to strengthen existing performing artists series and in efforts to establish new series. The more important of these are listed below under the names of the types of organizations to which they apply.

Arts Councils

Although no two southeastern state arts councils approach assistance to non-urban performing artists series in the same way, the four for which information is available are making important contributions to the success of the series in each state. The degree to which this is true is somewhat surprising considering the limited funds available to these arts councils and the short period of time they have existed.

An intermediary function which is occasionally assumed by the arts council directors is generally felt to be not needed by artists managements.
State-wide booking conferences which might be sponsored by state arts councils are felt to be of moderate to great value by both series administrators and artists managements. The majority of the artists managements which were surveyed indicated a willingness to send a representative to such a booking conference.

Although arts management training conferences have been conducted in two of the southeastern states, very few of the series administrators indicated that they had actually attended such a conference.

Only three of the five southeastern state arts councils publish a newsletter; even in these states, however, there were several series administrators who indicated that they do not receive such a publication.

**Artists Managements**

The artists managements which book performing artists as series events in the non-urban performing artists series of the Southeast are generally doing a great deal to support and assist in the operation of these series. This is especially true in the case of administrative assistance of a variety of types. This assistance was expressed by series administrators as being the second most important source of their knowledge about series operation.
There are a number of booking approaches offered by artists managements which can be of particular advantage to non-urban series, including "in-route," "package," "bloc-," and "multi-media" bookings. Several of these were indicated by series administrators as actually being attempted in their local operations. One additional approach offered by artists managements, "percentage-basis" bookings, has actually been utilized by only one series out of those studied.

Many of the artists managements surveyed were established in relatively recent years, perhaps reflecting the increased growth of performing arts activity which has taken place over the past decade.

**Non-Urban Performing Artists Series**

The overall administrative level of local series administrators is considered by artists managements as moderate, possibly due to the fact that the majority of the administrators surveyed felt they had learned most of what they knew of series operation from "trial-and-error."

Colleges and universities are responsible for approximately 68 percent of the series in the southeastern states. This percentage is in close agreement with the figure given by artists management representatives who indicate that 65 percent of their non-urban
bookings are college related. Similarly, it is very close to the nationwide percentage of college related bookings which has been reported to be 70 percent.

The majority of the bookings on series programs in the non-urban Southeast involve classical music. In college related series there has been little change over the past few years in the percentage of programs which are of light entertainment music. However, in series which are not college related, artists managements indicate that there may be a trend toward more musical programs of light entertainment content. The average number of events included on the southeastern series is 5.5, and the average audience size is 575 people.

The major source of funds for series budgets is college and university allocations. Ticket sales play a somewhat less important budgetary role due to the fact that the average cost for adult admission to series events is $1.68 and most series admit students free or for a minimal fee. An additional important source of funds indicated by several series is state and federal grants. The average non-urban series budget over the Southeast is $9,743.

Although several projects of the state arts councils include support of state artists and residency programs which these councils attempt to make available to
non-urban series, there appears to be relatively little use made of in-state performers on series events. Similarly, series administrators and arts council directors tend to feel that colleges and universities offer only moderate encouragement to touring performances of faculty and students which can be included as series events.

Audiences which attend events of the various non-urban series tend to be made up of slightly fewer professionals than is true in urban centers. Also these audiences are mostly drawn from within the community in which the series is located, due to what is seen as moderate to great reluctance to travel within a 30 mile radius to attend cultural events. With regard to audience analysis studies, series administrators and artists managers both tend to view them as being of little to moderate value, and none are known to have been conducted in the Southeast.

Series administrators generally feel that they have ample access to information regarding performing artists. This may be due in part to extensive information files maintained by arts council directors and by artists managers.

In the opinion of both arts councils and artists managements, there is moderate to great potential for the
expansion and development of new and existing performing artists series in non-urban areas of the Southeast.

**Recommendations**

The following recommendations point out courses of action which can be taken by arts councils, artists managements, and performing artists series. Undoubtedly, there are other areas of activity which are seen as needed by the individual directors of these various organizations, but the following recommendations are of general application for attempting to increase the availability of performing arts events for the non-urban residents of the Southeast.

**Arts Councils**

The greatest need observable in state arts council activity is for increased funding. These organizations seem to be able to accomplish a remarkable amount with the limited budgets now available, yet there is so much more that may be done if additional funds can be made available. It is recommended that the various state legislatures be encouraged to increase their appropriations to state arts councils.

Because of the strategic position occupied by arts councils, it is recommended that these organizations attempt to locate individuals in non-urban communities
who would be willing to assist in creating new series, series which might then be sponsored in part by council funds.

Because of the interest and potential expressed by series administrators and artists managers with regard to state-wide booking conferences, it is recommended that conferences of this type be attempted in the Southeast.

As indicated above, the level of administrative ability of local series administrators is generally felt to be only moderate, possibly due to a lack of specific arts management training. It is recommended then, that additional arts management training conferences be sponsored in the Southeast, with particular emphasis placed on non-urban series administration.

There is much of an informative nature which can be accomplished by means of an arts council newsletter. However, publications of this type are not available in each state, and even in those states where newsletters are published, not all series administrators receive them. It is recommended then, that each southeastern state arts council publish an arts newsletter which can serve to make information available to series administrators. It is further recommended that the mailing lists for these newsletters be made as inclusive as possible.
Artists Managements

It is recommended that artists managements seek to become acquainted with non-urban series which have not utilized their services for booking series attractions. In this way managements can become aware of particular needs which they may in turn be able to meet. Such contact can also serve to encourage series administrators to take advantage of various booking opportunities that may be made available by artists managements. This is particularly the case with regard to "percentage-basis" bookings which many managements offer but which have not been utilized in the Southeast.

Non-Urban Performing Artists Series

It is recommended that series administrators make extensive contact with state arts councils and artists managements, giving these organizations specific information regarding local needs and requirements. From these contacts, much helpful information and assistance should become available.

Because of the financial advantages available from bloc-bookings, it is recommended that series administrators investigate cooperative arrangements with other series which may result in such bloc-bookings. This type of cooperation may possibly be expedited through a state-wide booking conference.
As indicated in Chapter VI, the vast majority of audience members presently come from within the community in which a series is located. It is recommended then, that series administrators concentrate on attempting to encourage series attendance from those people who live in outlying areas, particularly those who reside within a 30 mile radius of the series location.

The average cost for adult admission to series events in non-urban communities of the Southeast is $1.68. It is recommended that series administrators attempt increases in the cost of adult admission. It is unlikely that moderate increases in cost will eliminate many of the potential audience, and it may be likely that increased revenues will make it possible to book artists whose increased audience appeal will more than compensate for those few audience members who might be eliminated by higher admission costs.

It is recommended that series administrators seek to include more in-state performers on their series events. In this way, many high quality performances may be made possible for lower fees than out-of-state performers might require. Also, it is recommended that series administrators contact and encourage college and
university fine arts departments to develop faculty and student programs which can then be included as series events.
APPENDIX

QUESTIONNAIRES

STATE ARTS COUNCILS QUESTIONNAIRE

GENERAL INFORMATION

1. Name of organization

2. Chief executive officer

3. Number of full time employees

4. Number of state council members/representatives

5. Year your organization established

FINANCIAL RESOURCES

1. Federal appropriation to your state this current fiscal year

2. State appropriation for this current fiscal year

3. Total of other funds available for your direct expenditure: i.e. foundation grants, endowment earnings, etc.

PROGRAMS RECEIVING FINANCIAL ALLOCATIONS FROM YOUR ORGANIZATION

1. What is the usual period of elapsed time between your deadline for application and the notification of projects to be supported?

2. Several state arts councils have provided financial support for performing artists who already reside in their states to allow for performances
at reduced fees to prospective organizations, thus encouraging these organizations to utilize performing artists from within the state.

Please check the following items which relate to the provision of such programs in your state:

- **a.** provide such support directly to performing artists, specifying only a minimum number of performances
- **b.** Provide such support on a matching basis with local series by providing a set percentage of the fee for each performance by those performing artists selected by your council
- **c.** do not provide such support directly to performing artists
- **d.** have considered support of this type but have not yet begun such a project
- **e.** have not considered support of this type
- **f.** other

3. Several states have established residency programs in which talented performing artists are invited to live in the state for periods of several months supported by state allocations and minimal fees from performances in the state, thus providing high quality performing artists to series at minimal cost.

Please check the following items which relate to the provision of such programs in your state:

- **a.** have established such residency programs (please provide the number of such residencies planned for the current fiscal year)
- **b.** have considered such residencies but have not yet established a program of this type
- **c.** have not considered the establishment of such residency programs
- **d.** other

4. A number of projects funded by the National Foundation for the Arts and Humanities, and similarly by several states, have involved specific attempts by performers and performing groups to make
performances available to small communities which would otherwise have little or no opportunity for experiences of this nature.

Please check the following items which relate to the support of such projects in your state:

_____ a. have funded attempts by performers and/or performing groups to provide performances in non-urban areas. Please provide the number of such projects planned for the current fiscal year

_____ b. have considered programs of this type but have not yet funded such non-urban performances

_____ c. have not considered support of such programs

_____ d. other

5. In at least one state, a performing artists series in a non-urban region of the state has been supported financially by the state arts council on a matching basis in an effort to establish a permanent series of cultural events for people who would otherwise lack opportunity for such involvement.

Please check the following items which relate to the support of such non-urban series in your state:

_____ a. have funded such non-urban performing artists series (please provide the number of such projects planned for the current fiscal year)

_____ b. have given consideration to projects of this type but have not funded any non-urban series in this way

_____ c. have not considered funding such series

_____ d. other

PROGRAMS UNDER DIRECT SUPERVISION OF YOUR STATE ORGANIZATION

1. Do you provide a state publication or newsletter of information regarding the arts in your state? yes no If yes, please indicate frequency of distribution
2. Do you maintain a readily available file of specific information regarding any of the following? Please check all which apply:

_____ a. performing artists and their management representatives in your state
_____ b. performing artist series in your state and their local managers
_____ c. out of state artist management representatives
_____ d. physical facilities throughout the state which might be used for presentation of performing arts events
_____ e. schools and school systems in the state whose outlook on the performing arts is such as to create a potential audience for performances
_____ f. other

3. To what degree does your office act as an intermediary between artist management and performing artist series in an attempt to encourage and develop performances in your state? Please comment on your involvement in activity of this type

__________________________________________________________________________

__________________________________________________________________________

____ a. never
____ b. on occasion
____ c. often
____ d. other

4. At least one state has investigated the possibility of sponsoring a state-wide booking conference for artist management representatives and local series administrators to facilitate series programming, especially with regard to flexible fees which can result from bloc bookings.

Please check the following items which relate to such booking conferences in your state:

_____ a. have sponsored state-wide booking conferences. . . How successful do you feel these conferences have been?
b. have given consideration to such conferences. have not yet sponsored any booking conference of this type

c. have not considered sponsoring booking conferences

d. other

5. One of the most often cited needs in the performing arts at the local level is that for more proficient and knowledgeable administrators. One possible way of training arts administrators is through a conference in performing arts administration, possibly sponsored by the state arts council.

Please check the following items which relate to such training conferences in your state:

a. have sponsored state arts administration training conferences. How successful do you feel these conferences have been?

b. have not sponsored arts administration training conferences but recognize that such training is needed in your state

c. have not sponsored training conferences

d. other

OBSESSION OF PERFORMING ARTS ACTIVITIES IN YOUR STATE

1. To what degree do you envision the development of non-urban performing artist series within your state as having potential for success in making cultural events available on a wider scale? Please comment on your assessment of such potential in your state.

a. little potential

b. moderate potential

c. great potential

d. other
2. Of those non-urban performing artist series which are now active in your state, what percentage would you describe as being college or university related? 

3. To what degree do you consider the population which forms the potential audience for non-urban performing artists series to be willing to travel within a 30 mile radius to attend cultural events?
   a. reluctant to travel such distance
   b. moderately willing to travel such distance
   c. consider this distance as no barrier to attendance of cultural events
   d. other

4. Do you know of any audience development or analysis studies which have been conducted in your state? yes no If yes, please list where copies might be obtained

5. To what degree do you feel that the fine arts departments of colleges and universities in your state encourage touring performances by their faculty and student groups? Please comment on your observations regarding such willingness to make performances available.
   a. little encouragement
   b. moderate encouragement
   c. great encouragement
   d. other

6. Is there an active Affiliate Artists organization in your state? yes no If so, how available are these performers to non-urban areas of your state?
ARTISTS MANAGEMENT QUESTIONNAIRE

GENERAL INFORMATION

1. Name of organization__________________________________________

2. Chief administrative officer____________________________________

3. Year your organization established_______________________________

4. Do you maintain a regional representative in the Southeast? yes no If yes, please give name and address______________________________

ARTIST MANAGEMENT SERVICES

1. Because many non-urban performing artists series are less flexible in programming due to various budgetary, physical, and cultural differences, other-than-ordinary booking procedures may at times be advantageous, both to such series and to your organization. Please check all of the following which are procedures used by your organization in serving series in non-urban areas:

   ____ a. direct contact with series to make available "in-route" bookings at reduced fees

   ____ b. "package-series" of several events during the season at a lesser total fee

   ____ c. "bloc-bookings" of several performances by one performer among cooperating series in an accessible geographical area, at reduced cost to each due to minimized travel expenses

   ____ d. "percentage-basis" bookings based on a minimum basic fee plus a percentage of all receipts above expenses of the sponsor.

   ____ e. "multi-media" performances, particularly of young artists, utilizing several individual artists performing individually and as ensembles

2. Do you maintain and update a file on potential non-urban clients for your services, taking note of
the particular needs and problems which relate to these series? yes____no____

3. Because information and "know-how" are essential to the successful operation of a performing artist series, administrative assistance may frequently be requested from your organization. Please check all of the following which your organization can offer to meet such needs:

- a. personal visits by your representative
- b. telephone consultation service
- c. printed booklets or brochures of "hints" or suggestions for the operation of an artists series
- d. recommendations of nearby contacts associated with series you know to be successful
- e. other. . . Please explain________________________

4. What potential do you feel could result from a state-wide or even regional booking conference for artist management representatives and series administrators, especially with regard to establishing bloc-bookings within a geographical region?

- a. great potential for such a conference
- b. moderate potential
- c. little potential
- d. other. . . Please explain________________________

Would your organization be willing to send a representative to such a booking conference? yes____no____

ASSESSMENT OF INFORMATION ON SOUTHEASTERN NON-URBAN PERFORMING ARTISTS SERIES

1. What do you feel to be the general level of administrative ability among the local administrators of those non-urban series with which you are acquainted in the Southeast:

- a. high level of ability in artist administration
b. moderate ability and skills in artist administration

c. frequent deficiencies in ability which reduce the effectiveness of such artist series

d. other. . . Please explain

2. To what degree do you envision the need for a person who can serve in an intermediary capacity in each state, between artist management and series administrators, especially in areas of publicity coordination, management assistance, and management/sponsor communication:

a. great need and potential service for such an intermediary person

b. moderate need and value for such an intermediary person

c. little need for a person in such intermediary capacity

d. other. . . Please explain

3. To what degree do you view the increased development of non-urban performing artists series as having potential for expanding your bookings in the Southeast?

a. little potential

b. moderate potential

c. great potential

d. other

4. As an approximation, what percentage of your non-urban bookings are college or university related

5. Do you see a general tendency toward a higher, lower, no change, in percentage of bookings in lighter or "pop" categories?

6. Several audience analysis studies have been conducted over the United States during the past decade. What value do you feel such studies could have
in an assessment of the audience potential in non-urban areas where artist series are being developed?

- a. great value
- b. moderate value
- c. little value
- d. other. .. Please explain
NON-URBAN PERFORMING ARTISTS SERIES
QUESTIONNAIRE

GENERAL INFORMATION

1. Name of Organization__________________________________________
2. Location of Series____________________________________________
3. Administrator of Series________________________________________
4. Occupation of Administrator____________________________________
5. Number of years series has existed______________________________

FINANCIAL RESOURCES

1. Annual Budget for this season____________________________________
2. Please indicate the approximate percentage of the above budget which was produced by each of the following:
   a. ticket sales
   b. donations from clubs, businesses, individuals, etc.
   c. college/university budgetary allotment
   d. state or federal grants
   e. other... please indicate the general sources for these funds

3. Sales of tickets for performing artists series are handled in a wide variety of ways. Please check all of the following which apply to ticket sales for your series:
   a. series tickets featuring a discount from the total price of individual tickets
   b. series tickets with no discount
   c. advance sales of individual tickets
   d. box office ticket sales at performance time
   e. student admission on presentation of student activity card
   f. student admission for minimal fee
   g. other... please explain
4. What is the average cost per ticket for adult admission to the events included in this year's series?

SERIES ADMINISTRATION

1. How many events were included in this year's series?

2. Performing artists series vary widely in the type of programming involved. Please indicate the approximate percentage of your usual series which is derived from each of the following:
   ____ a. classical music: ie. recitals, orchestras, opera, etc.
   ____ b. light entertainment music: ie. jazz, pop artists, etc.
   ____ c. dance
   ____ d. drama
   ____ e. speakers
   ____ f. other... please explain______________

3. What is the maximum seating capacity for the building in which the events of your series are held?

4. Is there a board of directors for your series? yes no If so, how many members are on this board? Is this board incorporated as a non-profit organization? yes no

5. It is often felt that the training and prior experience of arts administrators offers little to equip them for the duties relating to the administration of a performing artists series. Please number in order of importance each of the following which may have contributed to your abilities as an arts administrator. Leave blank any which do not apply.
   ____ a. arts management training conferences
   ____ b. business background
   ____ c. experience working under a knowledgeable series administrator
   ____ d. suggestions and assistance of agents from whom your series books performing artists
   ____ e. "learn-as-you-do" experience gained from trial and error
6. Do you receive a newsletter or information bulletin from your state arts council? yes no

7. How helpful do you feel a conference on arts administration would be in your local situation if such a series could be sponsored in your state?
   a. very valuable
   b. of moderate value
   c. of little value

   What topics would you like to hear treated in such a conference?

AUDIENCE CHARACTERISTICS

1. What is the average audience size for the events in your series?

2. Approximately what percentage of your audience is drawn from the following geographical regions:
   a. from the town in which the series is located
   b. outside the town in which the series is located, but from within a 30 mile radius of the series location
   c. from outside a 30 mile radius of the series location

3. Generally, to what degree do you consider the population which forms your potential audience to be willing to travel within a 30 mile radius to attend cultural events?
   a. reluctant to travel such distance
   b. moderately willing to travel such distance
   c. consider this distance as no barrier to attendance of cultural events
   d. other

4. Several audience analysis studies completed over the United States reveal that approximately 44 percent of the usual audience for performing artist events
is drawn from people engaged in one of the professions, despite the fact that less than 12 percent of the population is engaged in such professions. To what degree do you feel this conclusion is valid for your series?

_____ a. less professional people and more from other occupations
_____ b. about the same as indicated in such surveys
_____ c. more professional people than indicated in such surveys
_____ d. other . . . please explain

PERFORMING ARTIST BOOKING

1. One of the most important activities in any series is deciding upon and booking performers for various series events. Please number in order of importance the following approaches to booking as they have been used in scheduling your series. Leave blank any which do not apply:

_____ a. series "packages" of several events from one agent
_____ b. selected individual events from the offerings of two or three agents
_____ c. selected individual events from many agents
_____ d. other

2. How frequently do you attempt to secure "bloc-bookings" through cooperative arrangements with other nearby series? Such "bloc-bookings" would involve several performances in geographically nearby areas and result in reduced fees for each performance:

_____ a. often
_____ b. occasionally
_____ c. rarely
_____ d. other. . . please explain

3. Do you have a working relationship with any agents whereby you are contacted to make available
"in-route" bookings to your series at reduced fees? yes no

4. Are any of your events contracted for a minimum basic fee plus a percentage of any income remaining after expenses have been met? yes no

5. Do you have extensive access to information regarding performing artists and their agents? yes no

6. What potential could you foresee for a statewide booking conference for series administrators and artist management representatives in attempting to encourage "bloc-booking"?
   a. great potential
   b. moderate potential
   c. little potential
   d. other, please explain

7. To what degree does your series utilize performers from within your state, especially those under sponsorship of an agency such as a state arts council?
   a. frequently include such in-state performers as series events
   b. occasionally utilize in-state performers
   c. rarely utilize in-state performers
   d. other, please explain

8. To what extent are the fine arts departments of colleges and universities in your state able to make available touring performances of either faculty or students which you can use in your series?
   a. many offerings which may be included in series events
   b. occasional offerings which may be included in series events
   c. few offerings which may be included in series events
   d. other, please explain

9. Is there a nearby Affiliate Artists organization from which you are able to schedule performances? yes no
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Unpublished Dissertations

VITA

Robert E. Bicknell was born May 11, 1942, in Richmond, Virginia. He received his elementary and high school education through the public schools of Birmingham, Alabama, graduating from Ensley High School in 1960.

Mr. Bicknell attended Oklahoma Baptist University in Shawnee, Oklahoma, on an academic scholarship given as the result of A.C.T. test scores. During the four years he was a student at O.B.U., he performed as a member of the Bison Glee Club and the Tuneclippers, an overseas touring group that sang for nine weeks in the Orient under the sponsorship of the U.S.O. He received the Bachelor of Music degree, magna cum laude, from O.B.U. in May, 1964.

Mr. Bicknell was married to the former Patricia Ann Best on August 17, 1962. The Bicknells have two children, Sharon, age 7, and David, age 5.

In September of 1964, Mr. Bicknell began graduate study in music theory at Florida State University. He received the Master of Music degree from that institution in August, 1965. After graduation, the Bicknells moved to Enterprise, Alabama, where he was Instructor of Music and Chairman of the Fine Arts Department at Enterprise.
State Junior College from September, 1965, through
August, 1970. During 1969-70 he served as performing
artists series administrator for the Southeast Alabama
Arts Council.

In September, 1970, Mr. Bicknell began work
on the Doctor of Philosophy degree at Louisiana State
University in Music History and Literature as an N.D.E.A.
Fellow. His study was also supported by a teaching
assistantship in music theory.
Candidate: Robert E. Bicknell

Major Field: Music

Title of Thesis: Non-Urban Performing Artists Series in Five Southeastern States

Approved: 

Major Professor and Chairman

Dean of the Graduate School

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Date of Examination:

July 17, 1973