Defining the Arts and Cultural Universe:
Early Lessons from the Profiles Project

by

Therese Filicko
Sue Anne Lafferty

Occasional Paper Number Seven

Questions about the Profiles Project should be directed to:

Therese Filicko
Research Director
National and Local Profiles of Cultural Support Project
Arts Policy & Administration Program, Dept. of Art Education
258 Hopkins Hall, 128 North Oval Mall
Columbus, Ohio 43210
phone: 614-688-4346 fax: 614-292-8217
email: filicko.1@osu.edu

Defining the Arts and Cultural Universe:
Early Lessons from the Profiles Project

> The definition of art per se has been one of the most vexing problems confronting arts policy-makers. At the core, there are some activities and objects, crudely describable as "high culture," that virtually everyone recognizes as being art…Beethoven's symphonies, George Balanchine's dance creations, the paintings of Claude Monet…But are the compositions of the "Sex Pistols" art? Is the performance of a rhythmic gymnast or a strip tease artiste art? (Cummings and Katz, 1987, p. 352).

> **art, n.** . . . creative work generally, or its principles; the making or doing of things that have form and beauty: art includes painting, sculpture, architecture, music, literature, drama, the dance, etc. The term *fine arts* usually is restricted to the graphic arts, drawing, painting, sculpture, ceramics, and, sometimes, architecture . . .
> **culture, n.** …. the training and refining of the mind, emotions, manners, tastes, etc. [and] the result of this: refinement of thought, emotions, manners, tastes, etc.
> (from *Webster's Unabridged Dictionary*)

Finding a definition of art or of culture is quite easy. Defining "the arts" and "culture" for the purposes of policy research and informed policy-making is a bit trickier. At the end of the day, our concern is to understand better the forces that shape policy-making with respect to the arts and cultural life, as well as to provide the policy community with better information on support, enabling more informed and focused decision-making. The National and Local Profiles of Cultural Support project is designed to assess the character of support for the arts through an examination of support for nonprofit arts and cultural organizations nationally and in ten communities. Each of our ten communities brings a unique local "cultural character" to the table, allowing us to explore how different elements in a local context might influence support.

We focus on the nonprofit arts for two reasons, one theoretical and one methodological. First and foremost, we focus on nonprofit arts and cultural organizations because of the special role they play in anchoring the cultural life of a community. As non-profit organizations, they are presumed to have community-oriented missions in making the arts available to us. They educate and enlighten us. Nonprofit organizations tend to focus on social issues and on improving the quality of life for both individuals and communities. As noted by Wolpert (1995), they are "effective in enhancing the variety and balance of our community life, and in preserving the heritage and tradition of past accomplishments" (p. 9).   They do not measure success in the same way as for-profit organizations; their goals are found in public purposes, not profit/loss statements. [1]

As will become clear, our operating definition of "the arts" is – of necessity – flexible. For the purposes of the Profiles Project, it is important to begin with a narrow definition at the core to be applied across sites and to a national arena. The definition then must shift to allow for consideration of the roles that a variety of arts and cultural organizations play in building a complete understanding of the support system for the arts in the United States.

To truly understand the role that different types of support play in sustaining or expanding the arts sector in a given community or across the nation, we must first be able to assess the variety of organizations that might be included in this universe. This seemingly obvious point masks a number of methodological problems: what one community considers to fall under the category of "the arts" may not be considered to be "arts" in another community; the existing databases (or mailing/address lists, or any other kind of listing) of arts organizations are often compiled for a particular function (e.g. grant-making) and therefore often contain only a small portion of a community's arts universe; the information for the organizations contained in databases varies from one database to the next; etc. As

---

[1] As defined in the Nonprofit Almanac, nonprofit refers to
> the Internal Revenue Service's designation of an organization whose income is not used for the benefit or private gain of stockholders, directors, or any other persons with an interest in the company. A nonprofit organization's income is used to support its operations. Such organizations are defined under the 501(c) section of the federal tax code. Nonprofit organizations that are included in the definition of the independent sector are those nonprofit, tax-exempt organizations that are included in the 501(c)(3) and 501(c)(4) sections of the code. (317-8)

will be seen below, further difficulties arise when one tries to compile this information. Lists of arts and cultural organizations do exist in most communities, but as noted above, these vary in quality and inclusivity.

We begin each community database with a data set drawn from the Return Transaction File (from the National Center for Charitable Statistics). In doing so, we provide comparable core data across all of the communities. As will be discussed below, we then go on to combine these national "core" data sets with local lists to create local "universes" of arts and cultural organizations. With this as our basis, the Profiles Project goes on to survey arts and cultural organizations as to their sources of support. We focus particularly on gathering detailed information on public dollars and earned income. In selected communities, attention will be paid to the significance of the presence of for-profit arts and entertainment, strong informal arts, and individual artists. (In addition, the Profiles Project is undertaking an exploration of public revenues used for arts purposes in each community.)

The Slippery Question of Definitions
Definitions of "the arts" may be functional; that is, the significance of the arts at some historical moments is found in the function of the arts for that community. It's not what the arts are, but what the arts do -- they preserve a status quo; they question the status quo; they provide beauty, perhaps entertainment; they teach history, culture, dominant values; they teach about other cultures; they provide a creative product for consumption by tourists or for exporting to other market, and so on.

As noted above, one definition of "art" (from *Webster's Unabridged Dictionary*) is "creative work generally, or its principles; the making or doing of things that have form and beauty: art includes painting, sculpture, architecture, music, literature, drama, the dance, etc." Culture is, among other things, the product of "the training and refining of the mind, emotions, manners, tastes, etc." These definitions just barely touch on our subject. The former is a fairly traditional understanding of "art" while the latter only begins to get at how the arts policy community uses the term "culture." [1] For our purposes, defining the arts is an exercise in deciding what to include and what to exclude from our study. We need to know how to define the arts and cultural universe in a way that is policy-relevant.

We begin by looking at the authorizing legislation for the National Endowments and how this has shaped the definitions in practice to convey the visible, tangible benefit of a national arts policy. The National Foundation on the Arts and the Humanities was established by Congress to institutionalize support for the arts, particularly in the pursuit of artistic excellence and through the democratization of culture. As such "The Arts" were defined to include, but not be limited to

> music (instrumental and vocal), dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, film, video, and sound recording, the arts related to the presentation, performance, execution, and exhibition of such major art forms, all those traditional arts practices by the diverse peoples of this country, and the study and application of the arts to the human environment. (US Code, Sec. 952 (sec. 3) Definitions, p. 3)

The definition of the arts implicit in this statement is primarily functional. That is, it does not really provide a definition of art per se; it serves to define a set of actors or activities for the purposes of including them as policy beneficiaries or policy goals (however abstract these may be).   The policy goals are found in statements of purpose and mission:

> The purpose of the Foundation [National Foundation on the Arts and the Humanities] shall be to develop and promote a broadly conceived national policy of support for the humanities and the arts in the United

---

[1] Interestingly, neither of these was the first definition provided by Webster's. This highlights an interesting problem with both theoretical and methodological implications: whether searching for relevant publications or trying to assess the appropriateness of given organizations for inclusion in an study, using "art" and "culture" as guiding words can often lead one on wild goose chases.

States and for institutions which preserve the cultural heritage of the United States pursuant to this subchapter. (National Foundation on the Arts and the Humanities Act, Sec. 953 (sec. 4), p. 6)

The mission of the National Endowment for the Arts is:

> To foster the excellence, diversity and vitality of the arts in United States, and
> To broaden public access to the arts. (NEA, 1996, p. 8)

The goal of this legislation is to provide financial support for the purpose of achieving a set of indirect goals with respect to access and audience on the one hand, and creation, presentation and preservation of the arts on the other. The definition of what kinds of activities are included is fairly broad. Specific genres or schools of music and dance are not specified to the exclusion of others. Activities as varied as architecture and folk art are included.

Both the notion of what constitutes the arts and the policy goals found at the national level often are mirrored at the state and local levels. As can be seen in the following mission statements from state arts councils, the arts are not just for art's sake. They are supported in our communities – national, state, and local – because of the benefits that are presumed to follow. Again, the inclusivity or exclusivity of "the arts" can be found in the activities that are included as potential grant recipients.

CALIFORNIA
The mission of the California Arts Council is to make available and accessible quality art reflecting all of California's diverse cultures; to support the state's broad economic, educational, and social goals through the arts; to provide leadership for all levels of the arts community; and to present effective programs that add a further dimension to our cities, our schools, our jobs, and our creative spirit.

The California Arts Council, a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; to provide for exhibition of artworks in public buildings throughout California; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.
(Source: The California Arts Council webpage: http://www.cac.ca.gov/boilerplate.htm)

OHIO
The Ohio Arts Council, a state agency established in 1965, builds the state through the arts—economically, educationally and culturally—preserving the past, enhancing the present and enriching the future for all Ohioans. The Council believes the people of Ohio should share the arts. The arts arise from public, individual and organizational efforts. The OAC supports and encourages those efforts."

The Ohio Arts Council was created in 1965 to "foster and encourage the development of the arts and assist the preservation of Ohio's cultural heritage." This is accomplished by the Council in two primary methods; first, through the various grant funding programs that the Council operates to provide support to artists and to make arts activities available to a broad segment of Ohio's public; and secondly, by providing services that help to enhance the growth of the arts. There are a total of 25 different grant programs and five types of service programs operated by the Council.

The Ohio Arts Council is committed to the economic, educational and cultural development of the state. The Council believes the people of Ohio should share the arts. The arts arise from public, individual and organizational efforts. The OAC supports and encourages these efforts.
(Source: The Ohio Arts Council webpage: http://www.oac.ohio.gov/about/)

(Below, in our discussion of three "local universes" [Philadelphia, Miami-Dade County, and Cleveland] we provide similar information from local sources.)

Cummings and Katz (1987) provide a particularly insightful review of what is understood to be "culture" across nations. In their discussion of cultural policy, they note, "[t]here is great variety – limited only by the number of countries – in cultural policies and in the institutions set up to implement them. And this variety reflects not only differing national traditions in the organization of public functions and the delivery of public services, but *differing philosophies and objectives regarding the whole area of culture and the arts*" (p. 4, italics added).

As is the case in the United States, functional definitions can be found in government policy statements. That which can be funded becomes the "defining" factor; based on the objectives of the governments, such as economic benefits, general public welfare, and influential parties. Such "variety of objectives is reflected in the enormously difficult problem of how 'art' is to be defined in order to determine eligibility for state support… 'what is art?' …which particular forms from among those accepted as true arts will the government support? …within those artistic fields, what kinds of activities will be supported?" (Cummings and Katz, 1987, p. 352).

Operating definitions for policy purposes often must be revisited so that one can assess their utility and relevance. Policy is often evolutionary in nature; that is, it develops and/or adapts over time to meet the changing needs of constituents and/or to respond to a shifting political environment (e.g. shifting concerns of constituents, entrance of new actors into the arena, external shocks to the policy system, etc.). The 1997 American Assembly on "The Arts and the Public Purpose" was, among other things, an examination of the current state of cultural policy and an exploration of the key issues facing decision-makers in the cultural policy arena. For their purposes, the participants in this 92nd American Assembly (1987) defined the arts "inclusively" as

> In a spectrum from commercial to not-for-profit to volunteer, resisting the conventional dichotomies of high and low, fine and folk, professional and amateur, pop and classic...interdependence of these art forms and the artists and enterprises that create, produce, present, distribute, and preserve them, and underscored, in particular, the interdependence of the commercial and not-for-profit arts." (p. 5)

The emphasis on a broad definition of arts, with the additional emphasis placed by the participants in the American Assembly on avocational and informal arts, brings the discussion back to cultural democracy. As put forth in the legislation establishing the endowments, the emphasis on "culture for all and by all" is as follows:

> Democracy demands wisdom and vision in its citizens. It must therefore foster and support a form of education, and access to the arts and the humanities, designed to make people of all backgrounds and wherever located masters of their technology and not its unthinking servants. (National Foundation on the Arts and the Humanities Act (US Code 20), Sec. 951 (sec. 2), p. 1)

Cummings and Katz argue that "True cultural democracy includes the right not to like high culture, as well as to enjoy it." The objectives of policy makers are to provide for all "regardless of social class or economic position, the opportunity to develop a taste for these art forms and the opportunity to indulge that taste once it has been developed. The real accomplishment is to keep the arts at their highest level alive and accessible to all" (1987, p. 367).

If opening up "culture" to the broadest possible audience is the real goal, then perhaps we should leave the final word, for the time being, to the American public, which has its own ideas about what "art" and "culture" are. According to a 1973 survey, a plurality (37%) of Americans thinks that "cultural" refers to the arts (music, theater, dance, visual arts, museums, etc). Nineteen percent think of culture as education and learning, with 14 % thinking of culture as "refinement, finer things, anything uplifting." Sixteen percent think of culture as being about life style, the way people live, and an additional twelve- percent thinks of it as the historical background of people, their customs and traditions.[2] In telephone interviews of 1200 national adults, the main responses were: Visual arts –

---

[2] Louis Harris and Associates (1973; for the Associated Councils of the Arts and Philip Morris) asked the following of a national (aged 16 and older) sample of 3005 adults (aged 16 older) in personal interviews:

What does the word "cultural" mean to you? Anything else?

81%; Performing arts – 72%; Museums/ Art Galleries – 17%; Literature/ Poetry – 9%; and Movies – 6%. Two percent or fewer respondents mentioned all other responses. Nevertheless, perhaps the mass public view is best summed up by some focus group participants from Indianapolis. Louise Stevens (1997) found that the public defines "culture" as "an experience, something different and out of the norm," while "the arts are work" that "requires a willingness to be mentally engaged." Furthermore, the arts are less "fun" than entertainment and usually require that you have to dress up.

THE "PROFILES" UNIVERSE

What do we mean by "universe"? By "arts universe" we mean that set of organizations/ institutions, which a community considers to be the producers, presenters, and preservers of artistic product in the community. This is the broadest conception of the arts (assuming supply side, not demand side; audience is a different topic). At its most inclusive, the arts universe might be comprised of any and all of the following:

- nonprofit arts organizations – producers, presenters, and preservers of visual and performing arts
- other nonprofit arts and arts-related organizations, including arts service organizations, art education, etc.
- other nonprofit cultural organizations (non-arts, including humanities and historical)
- for-profit arts presenters and producers
- individual artists (performing, visual, and literary)
- embedded arts organizations and activities (e.g. presenters which exist as part of educational, religious, or community organizations)
- informal arts activities

In the most general sense, we speak of arts organizations being found in the three traditional sectors: nonprofit – which we focus on; for-profits – primarily, though not exclusively, discussed as the entertainment industry, though this also includes for-profit galleries, architectural firms, etc.; and the public sector – primarily in the public arts councils, cultural affairs offices, etc. In each of these sectors one might also find embedded arts activities. Also, a significant portion of each sector seems likely to be comprised of service and support organizations. (See Figure 1.)

For the purposes of the Profiles Project and the remainder of this discussion, it is useful to speak of *an Essential Core, an Expanding Core, and an Extensive and Variegated Periphery*. (See Figure 2.)

THE CORE

The *Essential Core* of this universe consists of professional nonprofit arts organizations. There are three elements to this definition of the core:

Arts, rather than non-arts: For the purposes of this project, the definition of "art" is assumed to be found in the professional production, presentation, and preservation of visual and performing art as generally understood.

As reported in *Americans and the Arts*, the main responses offered by the respondents were: The arts (music, theatre, dance, visual arts, museums, historical sites, etc.)... 37%; Education, learning... 19%; Life style, way people live, behavior ... 16%; Refinement, finer things, anything uplifting... 14%; Historical background of people: customs and traditions... 12%; Progress, development... 9%; Making things beautiful... 8%. All other responses were mentioned by 5% or fewer respondents.

In 1990, Research and Forecasts asked the following for the People for the American Way Action Fund, as part of a study on *Federal Support for the Arts*:

> **To start, when I mention the word "arts" what comes to mind. Probe: What do you consider or include in the arts? Anything else?...**

Artistic product that is primarily defined in some other way – as historical, as folk or ethnic, etc. – is not included. As will become clear, the expansion of the definition to include these other arts is a key element of this project; however, it is not where we begin. This narrow definition of a "core" with which we begin will facilitate comparability between sites and across levels (i.e. national and local).

Nonprofit, rather than for-profit: Institutions with nonprofit status have declared themselves to be working for a community benefit, rather than individual profit. As such, we can assume that the organization has an inherent tie to the life of the community and the identity of (some or all) community members. This explicit link to the community becomes important in our discussion of the public purposes that are served by the arts across our communities.

At present, philanthropic organizations are facing a number of significant forces. As noted by Wolpert (1993), these include the inequality gap between rich and poor; demographic shifts, globalization; rapid technological changes; increasing concern about the expression/transmission of values; the blurring of roles across sectors; and the devolution of authority away from the federal government (p. 9-13). All of these issues have emerged in discussions with our local research partners across the Profiles communities. They emerge quickly as important themes across our communities (i.e. at a macro level), as significant issues for the organizations with which we are working (i.e. for local arts agencies), and as obstacles and opportunities for the organizations within the communities.

Our focus on nonprofit arts organizations allows us to address how these key organizations are positioned to face these concerns. Again, as noted by Wolpert (1993), with better information, the nonprofit world; arts and culture, can benefit from research measuring multiple sources; federal and local, public and private "to gain information and account for arts organizations and services in order to address their role in the change of Americans nonprofits" (p.7). Beyond their obvious importance in a community's infrastructure, we focus on the nonprofit arts because they – at least those with budgets over 25,000 – are a knowable universe. While there are limitations inherent in the use of "IRS filers" as the core of our universe, use of this group gives us a solid basis from which to expand. The arts policy field recognizes the great need to continue to build research beyond this database. Kaple and DiMaggio, in their "Information on Arts Organizations" stress the need for more comprehensive, policy-relevant data on arts organizations. Building on what is known and what is simultaneously going on, the Profiles project adds another dimension to the current growth in systemic research in the arts; building a solid foundation for future research.

Organizations, rather than individuals or informal[3] activity: To be considered part of the core of the Profiles universe, an arts entity must exhibit a formal structure, as evidenced by incorporation. This is a fairly minimal prerequisite as incorporated organizations need not have been – or plan to be – around very long. We exclude informal and individual activity at this point, as we cannot be certain of the stability of such activities or of their link to the community. Again, as we expand the universe outward, such activities can be included.

THE EXPANDING CORE
The core of our universe represents only a small portion of the arts world. The push outward from the core proceeds in two ways leading to what we have called ***an Expanding Core.*** As we move out from the core, we gradually relax the constraints of our definition. The core expands, as the definition of "the arts" becomes more inclusive. First, we move outward to include those organizations which provide support and service to arts organizations, including art education organizations, arts service organizations, media, distribution and promotional organizations, etc.

A word about ***support organizations***:
In both the essential core and expanding core, we are primarily concerned with those organizations which produce, present, and preserve the arts and culture, but there is a second set – a shadow set – of organizations which exist

---

[3] At times, informal activity in the arts has been referred to as "unincorporated arts" activity. In previous versions of this paper, that term was used. "Informal" is a more appropriate designation as "unincorporated" can be read as referring to a particular tax status.

alongside these organizations. From our initial review of our data set, it seems that support organizations come in many types: [4]

      1) Funding
      2) Social – Affinity
      3) Membership
      4) Service – Technical assistance, etc; including Arts Councils and Coalitions
      5) Advocacy
      6) Professional Affiliation for artists
      7) Educational
      8) Media – Mass media venues for arts presentations (e.g. public radio and television)
      9) Research

Figure 3 shows the distribution of arts and cultural organizations using data drawn from the 1997 Return Transaction File. This offers only a rough estimate of the true universe; there are three caveats that go with this chart: 1) as noted, the data are from the RTF, so smaller (under 25K) nonprofit arts organizations are not represented and are likely to represent a substantial increase in the population; 2) organizations that are registered with the IRS but are not currently filing for any other reasons will not be represented; and 3) organizations were assigned to a category based on a review of their NTEE codes, including the Common Code, but the codes represent gross categories and we cannot guarantee the accuracy of the application of coding scheme.[5]

After Arts Service and Support, the second shift outward is to "cultural" organizations which are not traditional performing or visual arts presenters or producers. This includes historical and humanities organizations, as well as science museums and zoos, art historical and literary organizations, etc., and then to those organizations which support cultural organizations.

PERIPHERY
The final extension moves us beyond the core to activities that comprise *the Periphery*:

At the outer rim of the universe of arts organizations is an *Extending and Variegated Periphery.* The move to the periphery is primarily a function of the type of organization, rather than the characterization of the product. The artistic product is still in performing or visual arts, but the producers and presenters operate as for-profits, as individuals (outside of organizations), as organizations embedded in other organizations, or in informal or unincorporated groups. (The definition of "Unincorporated Arts" for the purpose of this project is found in the work of Ann Galligan and her colleagues.)

For Profit Arts and Cultural Organizations are defined as incorporated entities which produce, present, promote, and/or preserve artistic products – both visual and performing arts, including but not limited to what is generally considered popular culture. Examples from the entertainment/ communications industry include: TV, video, film, radio, recorded music, publishing/print media, and other communications (information services, interactive digital media).

---

[4] Categories from the National Taxonomy of Exempt Entities – Expanded Code which may fall into our definition of support organizations: A20 – Arts, Cultural Organizations – Multipurpose; A25 – Art Education; A26 – Arts Council; A32 – Television; A34 – Radio; A48 – Art Conservation; A60 – Performing Arts Organizations, Activities; A90 – Arts Service Organizations and Activities; A91 – Artists' Services; and A99 – Arts, Culture, Humanities NEC, among others. In addition, the Common Codes used with the Expanded Code designate organizations as Supporting, Operating, Fundraising, Research, etc.
[5] The coding is fairly accurate. Most problems seem to arise from organizations for which it is difficult to discern their primary mission from their names, activity codes, and so forth. The National Center for Charitable Statistics is currently implementing its revised coding scheme (National Taxonomy of Exempt Entities - Core Code).

As the distinctions between the nonprofit arts and commercial non-arts organizations continue to blur, the interaction between these sectors becomes more evident and opportunities for mutual benefit grow out of the following:

1. Awareness of how the arts, in both nonprofit and commercial forms, are integral parts of a larger arts sector that serves many public purposes and significantly impacts the world economy;

2. Expanding forms of interaction between the nonprofit and commercial arts involving audiences, artists and producers, arts and entertainment organizations, and professional service organizations. (Pankratz, 1998)

Examples of such interrelationships between for profit and non-profit is the borrowing by artists across artistic styles/traditions:

Broadway producers use and support not-for-profit theaters to help develop and "try-out" work; not-for-profit theaters transport work to the commercial theater…Not-for-profit orchestras and opera companies are available on CD; museums have shops; public television producers license products; cultural institutions capitalize on their real estate holdings; not-for-profit publishers want mass products to subsidize scholarship and fine literature. (Arthurs, Hodsoll, and Levine, 1998, p. 3)

Embedded Arts Organizations and Activities (in other nonprofits or public entities) are defined as presenters, arts and cultural activities which exist within an educational, religious, or community (e.g. non-arts nonprofit or public) organizations, as well as in other arts organizations in two ways: (1) arts within arts, which would be arts activities and organizations which need other arts organizations as supporters; and (2) embedded organizations outside of the arts, as discussed below.

Embedded activities help to demonstrate the social value of the arts through support and service [programs, grants, etc.] outside of the arts community. These venues provide additional opportunities for presentation and production of artistic product. Such activities offer further insight into community life. In addition, embedded arts organizations and activities offer opportunities for mutually beneficial partnerships through support and service within communities to expand audiences.

Informal and Avocational Activities: Informal arts organizations are found throughout our communities. At times, these organizations are referred to as "unincorporated" activities. They are often the outlets for avocational arts; that is, they provide opportunities for professionals and amateurs alike to engage in arts activities. The American Assembly describes the unincorporated arts as a "range of 'citizen-based' -- community, avocational, traditional, or folk arts, the indigenous arts in their many manifestations" (American Assembly, 1997, p. 10). These are found in such varied places as individuals' homes; organizations; religious institutions; community centers; private clubs; retirement communities; social service institutions; the military, and business organizations. In addition to their informal nature, Peters and Cherbo (1998) describe the unincorporated arts as having "little economic interchange; or they generate income that goes to an overarching institution such as an educational or religious organization or an artist's agent. They can flow in and out of existence, can be volunteer based and hard to locate, can lack permanent addresses, and can have little or no staff to respond to requests for information" (p. 116).

Most rely on in-kind, volunteer contributions of community members, as well as participation in the arts for enjoyment and enhancement of well being. Examples include: church-sponsored arts activities; arts organizations/ activities based in educational institutions such as Theater Departments, Musical performances, galleries (unless separately incorporated); cultural events sponsored by non-arts public agencies such as Parks & Recreation Departments, Fire Departments, and so forth. Other possibilities include participation in the arts through watching and listening via media, attending an arts event, taking an art class/lesson, and or creating/performing.

Avocational learning in the arts can lead to increase understanding and appreciation of the arts and the culture of others, greater self-knowledge, confidence and skills, and a personal investment in the cultural life of your community. (Larson, 1996, p. 21)

Such activities/individuals often have not been deemed import to measure in relationship to the nonprofit core. We need to learn more about these activities to account for broader arts and culture sector and to further understand the impact on and interrelationships with other sectors. By further identifying informal activities we can increase exposure to the arts, as well as opportunities for amateur/ non-professional involvement, and life-long learning in the arts.

Individual Artists: Artists may be employed by others or work as freelance artists; they may work in either commercial or the nonprofit sectors; they may be professionally trained, or avocational or citizen-based artists. UNESCO defines as artist as:

> any person who creates or gives creative expression to, as an artist, or recreates works of art, who considers how artistic creation to be an essential part of his life, who contributes in his way to the development of art and culture and who is or asks to be recognized as an artist, whether or not he is bound by any relation of employment or association. (UNESCO, 1980, p. 5)

The National Endowment for the Arts occupational categories for individual artists include: actors and directors; announcers; architects; post-secondary school teachers; authors; dancers; musicians and composers; painters, sculptors, craft artists and artistic printmakers; photographers; and all other artists not elsewhere classified or those artists who do not easily fit into any other category and include: acrobats, circus performers, puppeteers, etc.

In relationship to the nonprofit core, current measures of individual artists are considered too broad, misclassify artists, and miss out on impact: economic and well being. Thus, emphasizing the need for "viewing the experiences of artists from a revised sectoral focus . . . go[ing] beyond the 'aggregate view of artists' and provide insights from a more dynamic, fluid perspective of the movement within and across the not-for-profit, commercial, self-employed, and unincorporated spheres that constitute the arts sector" (Galligan and Alper, 1998, p. 157).

Individual artists are the creators of the artistic product that is available to us through nonprofit arts organizations, as well as in other arts arenas. The nonprofit arts core may provide the primary outlet for many individual artists, but we do not have an accurate sense of how this relationship works. Certainly, the non-profit arts organizations do not exist without individual artists, though it is not clear how essential the arts organizations are to the artists. Furthermore, we do not know in what ways the organizations can support the artists and vice versa.

BUILDING THE UNIVERSE
Our goal is to establish what the arts universe – core through expanding core – is in each site, and then to compare across sites and against a national backdrop to examine how conceptions of the arts universe varies. It is also to explore aspects of the periphery at each site – with some sites expanding their focus to include for-profit organizations, while others look at individuals, the informal, and/or embedded arts.[6]

---

[6]**Starting Points**: We begin with 2 pieces of information:
1) IRS data – We begin with the set of organizations which are registered as nonprofit organizations with the Internal Revenue Service and categorized as arts organizations according to the National Taxonomy of Exempt Entities. Using zip codes, we can pull those organizations which fall into the geographic area of the site.

2) Local Mailing Lists – Local arts agencies (or their proxies) may maintain several types of lists, including but not limited to:
> – grant applicants
> – grant recipients
> – mailing lists
> – directory of arts organizations and resources

We begin by taking the materials provided by the arts agencies, converting this to a format which can be merged with the IRS data files. This list then must be "cleaned" – checked for errors, for duplication, etc. Once cleaned,

The arts universe contains the elements listed above and as described in the accompanying Arts Universe graphic (Figure 2) and chart (Figure 4).

For the purposes of this project, the Essential Core universe is Subsectors 1 and 2 (Nonprofit Arts, both smaller and larger). Subsector 3 (arts service and support organizations) is included in the Expanding Core universe and will be including in our operating definition of "core universe" across all sites for the purpose of gathering data. The next expansion into the Subsectors 4 through 6 (Cultural Organizations) is where we begin to see the significant variations across our communities as they define what their core universes are. In some communities, these organizations are characterized as part of the Expanding Core which is to be included in the data collection. In other communities, these organizations are more peripheral to the understanding of the arts universe.

This conception of the arts universe allows us to include the many elements of the arts universe in our discussion, while focusing on the core elements of the universe for the purposes of data gathering and drawing comparisons across sites.

THREE EXAMPLES
Three examples from our local communities highlight two major points:
1) As we combine national and local level data, the coverage of arts organizations increases greatly. While a majority of organizations can often be found in local data sets (mailing lists, etc.), all of them cannot. While the national data sets (from NCCS) offer a level of reliability, consistency, and accessibility that local data sets rarely have, they fail to include many organizations. (This is not news, but the Profiles Project is making a concerted effort to help improve the quality of both sources of data, as appropriate.)
2) As we move from community to community, the representation of different types of organizations varies quite a bit, and this tells us something about the community. As will be seen below, there really isn't anything earth-shattering here. We are documenting something that has been known anecdotally.

Several other problems emerge as we try to categorize organizations. These are primarily questions of definition, as noted above. The problem that arises is that in defining a type of organization *out* of our universe, we seem to be saying that it is less important than other kinds of organizations. This is not our intention, and we have made an effort to keep complete master lists of organizations for each community so that we have both a complete picture of the arts and cultural universe in the community, as well as clearly defined populations to be surveyed. Some of the key issues that have emerged are in how to deal with the following:
  _ organizations v. groups v. incorporated entities v. embedded
  _ informal v. embedded v. groups
  _ support organizations
     _ embedded v. free-standing v. nominally incorporated
     _ single, multiple, multi-purpose
     _ organizational v. professional associations v. individual artist
  _ for-profit v. commercial v. entertainment – do they mean the same thing?
  ▪ what to do about public organizations

---

this list probably constitutes a fairly comprehensive understanding of the arts universe for any site. At this point, the organizations are not sorted as to whether they fall into the core or the periphery of the universe.

The use of the arts agency materials increases our likelihood of capturing smaller organizations not generally caught in the IRS data.

Other Tools: Additional Governments and/or Government Agencies; Associations/ Umbrella Groups; Media

For each of our three examples, we provide a brief definition of what is considered to be "the arts" within the community, as given by a local arts agency or recent research done on the local arts community. We follow this with charts detailing the breakdown of the arts and cultural organizations in these communities 1) by whether or not they can be found in the Return Transaction File (RTF) provided by NCCS[1]; 2) by Arts Sector across a wide range of sectors; and 3) by Sectors included our Core and Expanding Core definitions.[2]

1) CLEVELAND[3]

At present, the Community Partnership for Arts and Culture is undertaking a comprehensive examination of the Cleveland arts community. *The Profile of the Northeast Ohio Cultural Community* (1995) included arts service organizations, art education, dance, literature and folk, media, multi-disciplinary, museums, music and opera, nature centers/zoos, theatre, and visual arts (p. 15).

For the purposes of this project, the master file for Cleveland was created by combining a list of organizations provided by the Community Partnership for Arts and Culture as part of their ongoing work with the set of arts and cultural organizations that fall within the Cleveland area which are part of the Return Transaction File. After the files were combined, the organizations were coded as to which "Arts Sector" (as defined above) they fall under. The first chart below provides information on the number and percentage of organizations which appeared in the RTF.

PRESENCE OF ORGANIZATIONS IN THE RTF

	Frequency	Percent	Cumulative Percent
not in RTF(1997)	338	64.4	64.4
in RTF data set (1997)	187	35.6	100.0
Total	525	100.0	

The second chart gives the distribution of arts and cultural organizations across the sectors. The high number of "Other" organizations includes a number of organizations from the CPAC files which fall outside the geographic boundary defined by the Profiles project (e.g., organizations in Akron). In addition there are several defunct/dead organizations, as well as several public agencies which have not been coded as such, in their files. A final point to be noted is that the coding of organizations into sectors has not been verified at this point. It is likely that some organizations will be reassigned (i.e. to different sectors)[4].

---

[1] It is important to note that the National Center for Charitable Statistics maintains other files as well. The Business Master File, for example, is maintained at NCCS and contains many more records than the RTF. We have opted for using the Return Transaction File as it is the source for current IRS filers. We can be certain that these organizations are currently active.

[2] We would also like to take this opportunity to note another interesting project being undertaken by the Ohio Arts Council at this time. The OAC is in the process of gathering data for a State of the Arts Report (forthcoming in 2000), for which they have designated the following "Arts Sectors": 1) Large Arts Organizations (using a definition similar to ours); 2) Smaller (Under 25K) Arts Organizations; 3) Arts Presenters and other non-Arts Cultural Organizations (primarily focused on noting the role of non-arts nonprofits as arts presenters, specifically higher educational organizations, festivals, and non-arts cultural organizations; 4) for-profit arts organizations – through an examination of 3 particular industries: crafts, architecture firms, and for-profit music venues; 5) arts professionals – artists, arts educators, and arts administrators; 6) arts education (K-12); and 7) the public. They have adopted different methodologies for the different groups as appropriate.

[3] The data used for this analysis come from the National Center for Charitable Statistics in Washington, DC and from the Community Partnership for Arts and Culture in Cleveland, OH.

[4] In part this is because the Profiles project has been constantly revising the definitions of sectors as more organizations and more types of organizations come to light. In part this is also because the coding of organizations is a collaborative effort across both local and national partners in the project; as such, categorization and coding are part of on ongoing conversation at this point.

The high number of "Arts Support and Service" organizations is likely to include a number of cultural support and service organizations. In addition, both the "support and service" category and the "embedded" category catch quite a bit of the education in the arts, both in universities and in arts schools.

For the most part, the Cleveland picture of an "arts universe" is a fairly traditional one. There is a solid "larger arts" community which can be argued to anchor the cultural life of the community (e.g., the Cleveland Orchestra, the Cleveland Museum of Art, the Cleveland Ballet). As with most communities, there are a great number of smaller organizations as well. There is also a fairly solid cultural community, both in larger and smaller organizations. In Cleveland, this includes quite a few historical and humanities organizations.

The third chart provides the distribution across our major categories.

ARTS SECTOR

	Frequency	Percent	Valid Percent	Cumulative Percent
larger arts	53	10.1	10.2	10.2
smaller arts	84	16.0	16.2	26.3
arts support and service	79	15.0	15.2	41.5
larger culture	31	5.9	6.0	47.5
smaller culture	65	12.4	12.5	60.0
embedded	43	8.2	8.3	68.3
for-profit	4	.8	.8	69.0
other	161	30.7	31.0	100.0
Total	520	99.0	100.0	
System Missing	5	1.0		
	525	100.0		

ARTS SECTOR (Sectors 1 through 6)

	Frequency	Percent	Valid Percent	Cumulative Percent
larger arts	53	17.0	17.0	17.0
smaller arts	84	26.9	26.9	43.9
arts support and service	79	25.3	25.3	69.2
larger culture	31	9.9	9.9	79.2
smaller culture	65	20.8	20.8	100.0
Total	312	100.0	100.0	

2) PHILADELPHIA[5]
Philadelphia considers "culture" to define "the arts" within their community. According to the Greater Philadelphia Cultural Alliance (1998), the "arts community" is represented by:

> arts service organizations, community and cultural centers, arts councils, agencies and foundations, dance companies, theaters, music groups, education and training programs, galleries and museums, historic and cultural preservation organizations, horticultural and zoological societies, libraries and archives, literary groups and publications, media arts and multi-disciplinary arts centers. (p. iii)

The data for Philadelphia come from the merging of several files provided by the Greater Philadelphia Cultural Alliance with the set of arts and cultural organizations from the RTF file that fall within the Greater Philadelphia area.

---

[5] The data used for this analysis come from the National Center for Charitable Statistics in Washington, DC and from several sources in Pennsylvania, compiled with the assistance of the Greater Philadelphia Cultural Alliance, Philadelphia, PA

Again, the first chart shows the number of organizations from our master file of Philadelphia organizations that can be found in the Return Transaction File.

PRESENCE OF ORGANIZATIONS IN THE RTF

	Frequency	Percent	Cumulative Percent
not in RTF (1997)	1091	89.9	89.9
in RTF(1997)	123	10.1	100.0
Total	1214	100.0	

The second chart for Philadelphia provides the distribution of arts and cultural organizations in Philadelphia across our sectors. The chart that follows this one provides the distribution across our major sectors. As noted above, it is important to recognize that the coding of organizations has not been completed as yet.

There are several obvious points to make about the Philadelphia data, and one not-so-obvious point. There is a high number of "other" organizations in this file; a number of those are likely to be uncoded organizations. Also, there were a number of individuals – either individual artists or other arts professional (e.g., curators, administrators) in the Philadelphia file. The high number of embedded organizations includes organizations and activities embedded in higher education, as well as those embedded in public offices and in other arts organizations. The high number of arts culture and support organizations is likely to include a number of organizations that belong in the cultural support category.

It is this last point – the high number of support organizations – that masks another feature of Philadelphia cultural life. Philadelphia is home to a number of public historical sites. Many of these sites are national parks and as such may not be caught in our data sets. On the other hand, the nonprofit support organizations for these sites (i.e., "friends of") will be found.

Finally, the high number of "smaller cultural" organizations reflects the high number of small historical sites in and around the city of Philadelphia. While there are many other types of organizations caught in this category, it seems that it is the great presence of small, historically significant sites (e.g., houses of famous – or not so famous – people) in the surrounding counties that brings the total to such a high number.

ARTS SECTOR

	Frequency	Percent	Valid Percent	Cumulative Percent
undetermined	4	.3	.4	.4
larger arts	53	4.4	5.3	5.7
smaller arts	139	11.4	13.8	19.5
arts support and service	142	11.7	14.1	33.6
larger culture	18	1.5	1.8	35.4
smaller culture	134	11.0	13.3	48.8
culture support and service	7	.6	.7	49.5
embedded	155	12.8	15.4	64.9
public	19	1.6	1.9	66.8
for-profit	35	2.9	3.5	70.2
other	299	24.6	29.8	100.0
Total	1005	82.8	100.0	
missing	209	17.2		
	1214	100.0		

ARTS SECTOR (SECTORS 1 THROUGH 6)

	Frequency	Percent	Valid Percent	Cumulative Percent
undetermined	4	.8	.8	.8
larger arts	53	10.7	10.7	11.5
smaller arts	139	28.0	28.0	39.4
arts support and service	142	28.6	28.6	68.0
larger culture	18	3.6	3.6	71.6
smaller culture	134	27.0	27.0	98.6
culture support and service	7	1.4	1.4	100.0
Total	497	100.0	100.0	

3) MIAMI[6]

Miami's public, broad definition of culture "ranges from major opera and dance companies, symphony orchestras, theater troupes and museums, to folk art festivals and historic preservation, and working artists of all disciplines, including painters, sculptors, writers, choreographers, filmmakers and composers." (Miami Culture Workshop, p. 45)

Data for the master file for Miami came from the Miami-Dade County Cultural Affairs office and that set of arts organizations from the RTF that fell reside within Dade County. Again, the first chart provides information on the number of arts and cultural organizations from this master list that are within the RTF.

PRESENCE OF ORGANIZATIONS IN THE RTF

	frequency	percent	valid percent	cumulative percent
not in rtf (1997)	1383	78.1	78.1	78.1
in rtf (1997)	388	21.9	21.9	100.0
total	1771	100.0	100.0	

The two charts that follow provide the distribution of arts and cultural organizations across all of our sectors (first chart) and across our major sectors. Again, categorization of organizations is an ongoing process.

As can be seen, the data provided by the Cultural Affairs Council included a great number of individuals. As with the data on Philadelphia and Cleveland, it is likely that the Arts Service and Support category includes a number of Cultural Support and Service organizations.

The significance of "smaller culture" is particularly noteworthy in Miami. The cultural life in Miami is defined broadly and inclusively. The Cultural Affairs Council supports a wide variety of cultural traditions, and this can be seen in the charts below.

One feature of the cultural life in Miami that is not readily apparent in the charts below is the significance of public arts agencies. A number of the organizations from the Cultural Affairs Council's lists were public organizations or organizations embedded within public offices. As many of these offices are not defined as "arts" or "culture," they fall into the "other" category. These are public agencies – either Miami-Dade County or from one of the many municipalities within the county – which look to the Cultural Affairs Council to support projects or which partner with the CAC for projects.

ARTS SECTOR

---

[6] The data used for this analysis come from the National Center for Charitable Statistics in Washington, DC and from the Miami-Dade County Cultural Affairs Council in Miami, FL.

	frequency	percent	valid percent	cumulative percent
larger arts	193	10.9	11.2	11.2
smaller arts	121	6.8	7.0	18.2
arts and culture support and service	125	7.1	7.3	25.5
larger culture	120	6.8	7.0	32.4
smaller culture	199	11.2	11.5	44.0
culture support	2	.1	.1	44.1
embedded	76	4.3	4.4	48.5
public	9	.5	.5	49.0
individuals	610	34.4	35.4	84.4
other	269	15.2	15.6	100.0
total	1724	97.3	100.0	
system	47	2.7		
	1771	100.0		

ARTS SECTOR (SECTORS 1 THROUGH 6)

	frequency	percent	valid percent	cumulative percent
larger arts	193	25.4	25.4	25.4
smaller arts	121	15.9	15.9	41.3
arts and culture support and service	125	16.4	16.4	57.8
larger culture	120	15.8	15.8	73.6
smaller culture	199	26.2	26.2	99.7
culture support	2	.3	.3	100.0
total	760	100.0	100.0	

Policy Arenas vs. Arts and Cultural Universes: How do they fit together?

> It is necessary to think about what we are doing and what we should be doing, given a changing context [shifting paradigm in the arts]…There will always be art and culture regardless and, often, in spite of what "we the people" or our governments do. Nevertheless, context is important. A supportive context in terms of appreciation, encouragement, and the means to pursue ideas is part of the social contract. The issue, of course, is how to provide the particulars of that nurturing environment. (Swaim, 1994, p. 33)

Definitions come into play as a policy function by identifying what is included and what is excluded from the policy arena. In addition, the discussion of what is included and what is excluded from the discussion – at various levels and in various places – tells us about the policy options, the differing approaches to the same policy questions, the different responses to similar policy problems, and the different problems in different places. It is our intention that the Profiles project will provide an exploration of these issues across our 10 sites, against a national backdrop.

In the end, the data and analysis from the from the Profiles Project on financial support will provide an important resource to the cultural policy field, showing diverse sources of funds, as well as supporting the notion that the discussion of "the term 'policy' should be extended to cover the public goals of private, nonprofit institutions such as foundations, service and professional associations, and arts and entertainment organizations" (Cherbo and Wyszomirski, forthcoming). Finally, analysis will offer a clearer understanding of the nature of support. It is implicit in our discussions that "the arts" exist beyond themselves – that is, they exist as part of a system – a cultural policy system – "that focuses on how the arts [cultural universe] can and do meet public purposes – the needs of the nation and its citizen" (Cherbo and Wyszomirski, forthcoming).

Cherbo and Wyszomirski note that

[s]ystems thinking sensitizes us to the intersections between elements and thus help us to develop empirical maps…systems thinking is developing with regard to the arts and culture precisely because of the growing awareness of the interactions and linkages among nonprofit arts, entertainment, and unincorporated sub-sectors. (Cherbo and Wyszomirski, forthcoming) [7]

Using a systems perspective, the Profiles project may be able "to identify where the nation's creative infrastructure is working, where it needs assistance, and determine what kind of assistance" (Cherbo and Wyszomirski, forthcoming).   The work of the Project fits easily into a systems approach.   Data on arts organizations are not examined in a vacuum.   The relationships represented in the policy system include financial and non-financial support, economic and social impact, and public and private partnerships, among others. (See Figure 5.)[8] Research such as this serves to identify the challenges and barriers arts organizations face within the system, incentives that work and those that fail, the operating practices of organizations, and so on. (In addition, the research process allows us to impact the policy system in another way: through building capacity at the local level.)

This brings us to the final point to be made about the arts universe. In and of itself, knowledge of what constitutes the arts universe has limited use. It is important to be able to understand how the pieces of the universe fit together. More specifically, for our purposes, we must show how the universe as we have discussed it fits into an arts policy system. By calling our model of the interrelationship of the various pieces of the universe a system, we make two points: 1) it allows us to present a picture of the pieces, how they fit together – i.e. to name it; and 2) the pieces fit together in knowable, predictable ways, and mapping out these relationships provides us with a clearer understanding of how the system functions, how to account for failures within the system, and how to account for success.

Concluding Remarks: "So What?"
Why is defining the universe important, beyond the purpose of this project? The information gained from this research will add to and build on the current arts research to continue to characterize the "arts industry" today [number and type of organizations; funding streams; for-profit connections; public and private relationships]. Gaining comprehension of what is out there will help policymakers address trends and issues affecting policies in the future, as well as outline what they are; influencing policy.

In arts policy, there have been two trends: (1) industrialization of public arts agency system, and (2) the decentralization of its administration (Pankratz and Morris, 1990, p. xv). The Profiles project will provide reliable data, both quantitative and qualitative. Such data allow for a proactive rather than reactive stance in policymaking for the arts. We build on the "understanding and interpreting [of] current conditions, which is necessary to develop sound arts policy for the future: research-based policy formulation for the arts" (Pankratz and Morris, 1990, p. xvi).

Because the Profiles project includes multiple players, this effort serves to expand the different uses of information for various roles in policy shaping by local communities. For policy students, the project goes beyond providing a "collection of data" in that it will provide a database which will impact future studies, as well to contribute to effective policy and capacity building in arts and cultural policy. As noted by Arthurs et al.,

> The arts sector in America includes the entire spectrum of artistic activity – the not-for-profit and commercial arts, as well as community, avocational, traditional, and indigenous arts (the unincorporated arts).   Traditional dichotomies such as high and low arts do not hold firm in contemporary society. (Arthurs et al. 1998a, p. 2)

The Profiles Project is one attempt to assess this diverse sector, to improve the availability and reliability of data, and to understand how the arts and culture are defined across the nation. In these ways, we further our ability to understand how the arts fulfill their public purpose in enhancing daily lives.

---

[7] According to Cherbo and Wyszomirski, There are five system functions "central to the operation of the arts": (1) creation, (2) production and presentation, (3) distribution and marketing, (4) maintenance, and (5) evaluation.
[8] There's another "system" in play here: an Arts Support System: we assume that support is comprised of financial support (quantity and quality of support), audience support (attitudinal and behavior), and media/mediated support (exposure and opportunity, education, criticism)

References

American Assembly. 1997. *The Arts and the Public Purpose*. The Ninety-Second American Assembly. May 29 – June 1, 1997. New York: Columbia University Press.

Arthurs, A., F. Hodsoll, and S. Levine. 1998a. *The Collaborating Arts: For profit and Not-For-Profit Connections: Existing and Potential, Final Report*. Los Angeles, CA: The Getty Center.

Arthurs, A., F. Hodsoll, and S. Levine. 1998b. *For Profit and Not-For-Profit Arts Connections: Existing and Potential*. Columbia University: The American Assembly

California Arts Council webpage at http://www.cac.ca.gov/boilerplate.htm.

Cherbo, J. and M. Peters. 1998, Summer. "The Missing Sector: The Unincorporated Arts." *Journal of Arts, Management, Law, and Society,* 28(2): 115-128.

Cherbo, J. and M.J. Wyszomirski. Forthcoming. *The Public Life of the Arts in America*. Piscataway, NJ: Rutgers University Press.

Cummings, M., Jr. and R. Katz. 1987. *The Patron State: Government and the Arts in Europe and North America and Japan*. New York: Oxford University Press.

DiMaggio, P. (ed.) 1986. *Nonprofit enterprise in the Arts: Studies in Mission and Constraint*. New York: Oxford University Press.

DiMaggio, P. and D. Kaple. "Information on Arts Organizations: Why There Isn't Enough, a Plan for Getting More, and a Report on How Methodological Dilemmas Turned into Philosophical Questions Before the Researchers' Eyes." *Grantmakers in the Arts*.

Galligan, A. *Providence's Approach to the Unincorporated Part of the Arts Sector*. Unpublished document. Northeastern University, Boston, Massachusetts.

Galligan, A. and N. Alper. 1998, Summer. *"*Characteristics of Performing Artists: A Baseline Profile of Sectoral Crossovers." *Journal of Arts, Management, Law, and Society,* 29(2): 155-177.

The Greater Philadelphia Cultural Alliance. 1998. *The Cultural Resource Directory, 25th Edition*. Philadelphia, PA: GPCA.

Kaple, D., Z. Rivkin-Fish, H. Louch, L. Morris, and P. DiMaggio. 1988, Spring. "Comparing Sample Frames for Research on Arts Organizations: Results of a Study in Three Metropolitan Areas." *Journal of Arts, Management, Law, and Society*, 28(1): 41-66.

Larson, G. 1996. *Lifelong Journey: An Education in the Arts*. Washington, DC: National Endowment for the Arts.

National Foundation on the Arts and the Humanities Act of 1965, Pub. L. 89-209, _ 2, 79 Stat. 845 (1966).

National Endowment for the Arts. 1996. *Annual Report*. Washington, DC: National Endowment for the Arts.

Ohio Arts Council webpage at http://www.oac.ohio.gov/about/.

Pankratz, D. 1998. "The Non-Profit and Commercial Arts: Understanding Future Options." *CultureWorks*, an electronic publication of the University of Oregon Institute for Community Arts Studies [at http://dark-wing.uoregon.edu/~aad/culturework.html].

Pankratz, D. and V. Morris. 1990. *The Future of the Arts: Public Policy and Arts Research*. New York, NY: Praeger Publishers.

Public Law 89-209. 1965. Congressional Declaration of Purpose Establishing the National Endowment for the Humanities and the National Endowment for the Arts; National Foundation on the Arts and Humanities Act of 1965. Washington, DC: U.S. Government Printing Office.

Wolpert, J. 1993. *Philanthropy, Service and Common Purpose*. 1993 American Assembly.

Wolpert, J. 1995, April 26. "Who's Supporting the Safety Net." Presented at the Mandel Center for Nonprofit Organizations, Case Western Reserve University, Cleveland, Ohio.

United Nations Educational, Scientific and Cultural Organization. 1980. *Studies and Documents on Cultural Policies.* Paris: UNESCO.

United Nations Educational, Scientific and Cultural Organization. 1969. *Studies and Documents on Cultural Policies*. Paris: UNESCO.

United States, 1976. *United States Code* (Rev. ed.). Washington: Govt. Print Office, 20, 153.

Figure 1 – the arts and cultural universe

Nonprofit Non-Arts
Organizations

support
orgs

NONPROFIT

Arts & Cultural Organizations
& Embedded Arts Programs

For-Profit

Arts & Entertainment

SUPPORT
ORGANIZATIONS

For- Profit
Non Arts

Public

Public Arts & Cultural Agencies
And Individual Arts & Cultural
Activities, Including
Unincorporated Arts

SUPPORT
ORGS

Public (govt.) Non-Arts Public and
Individuals

Filicko & Lafferty
October, 1999

Fig.2 The Arts and Culture Universe

EMBEDDED ACTIVITIES, UNINCORPORATED ORGANIZATIONS
INDIVIDUALS (Professional Artists)

CULTURAL SUPPORT AND SERVICE ORGANIZATIONS (Over 25K)

CULTURAL ORGANIZATIONS (Under 25K)

CULTURAL ORGANIZATIONS INCLUDING HUMANITIES AND
HISTORICAL, SCIENCE & TECH, ZOOS (Over 25K)

ARTS SUPPORT, SERVICE, MISC (Under 25K)

ARTS SUPPORT, SERVICE, MISC. (Over 25K)

SMALLER ARTS (Under 25K)

LARGER (Over 25K)
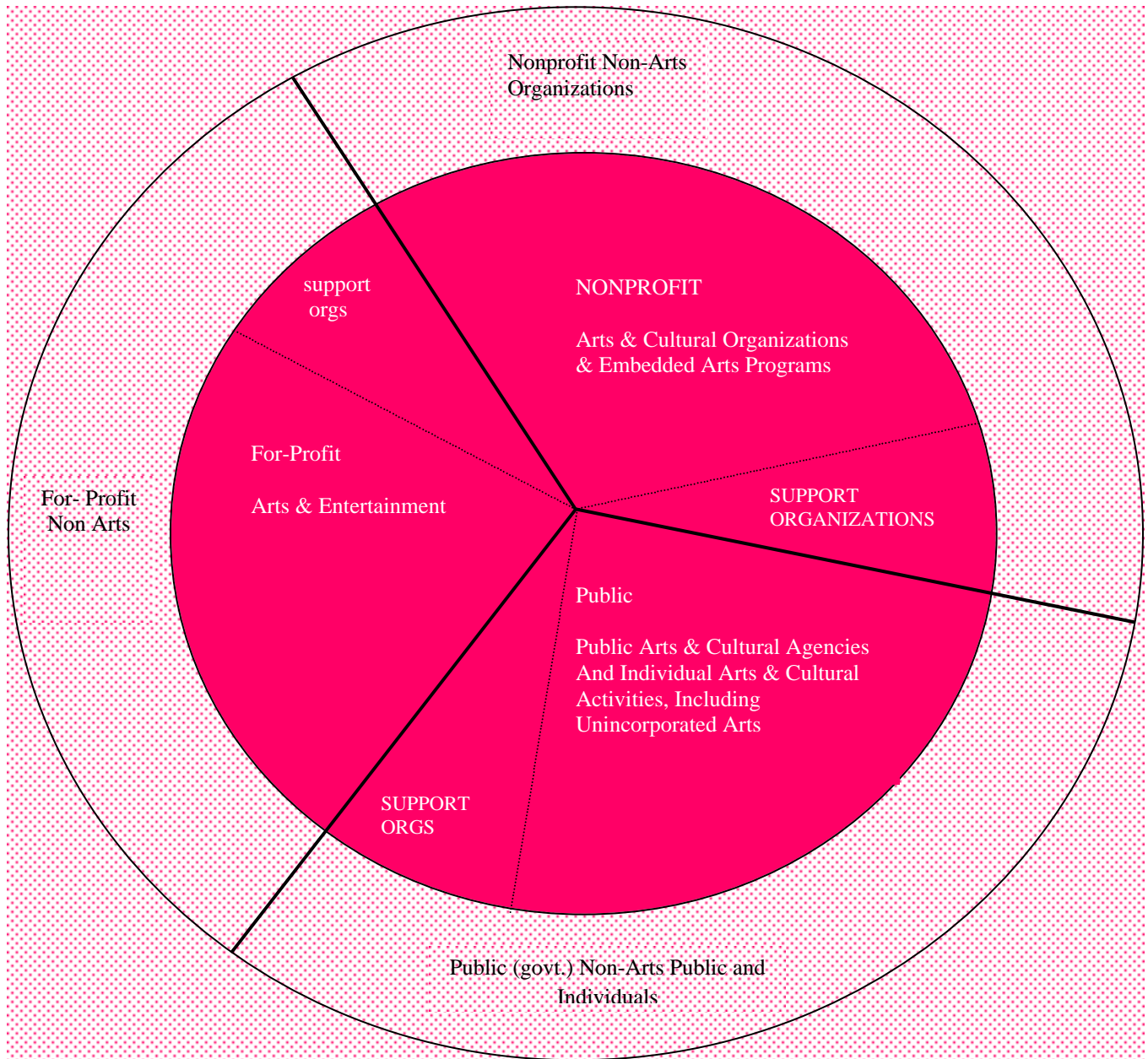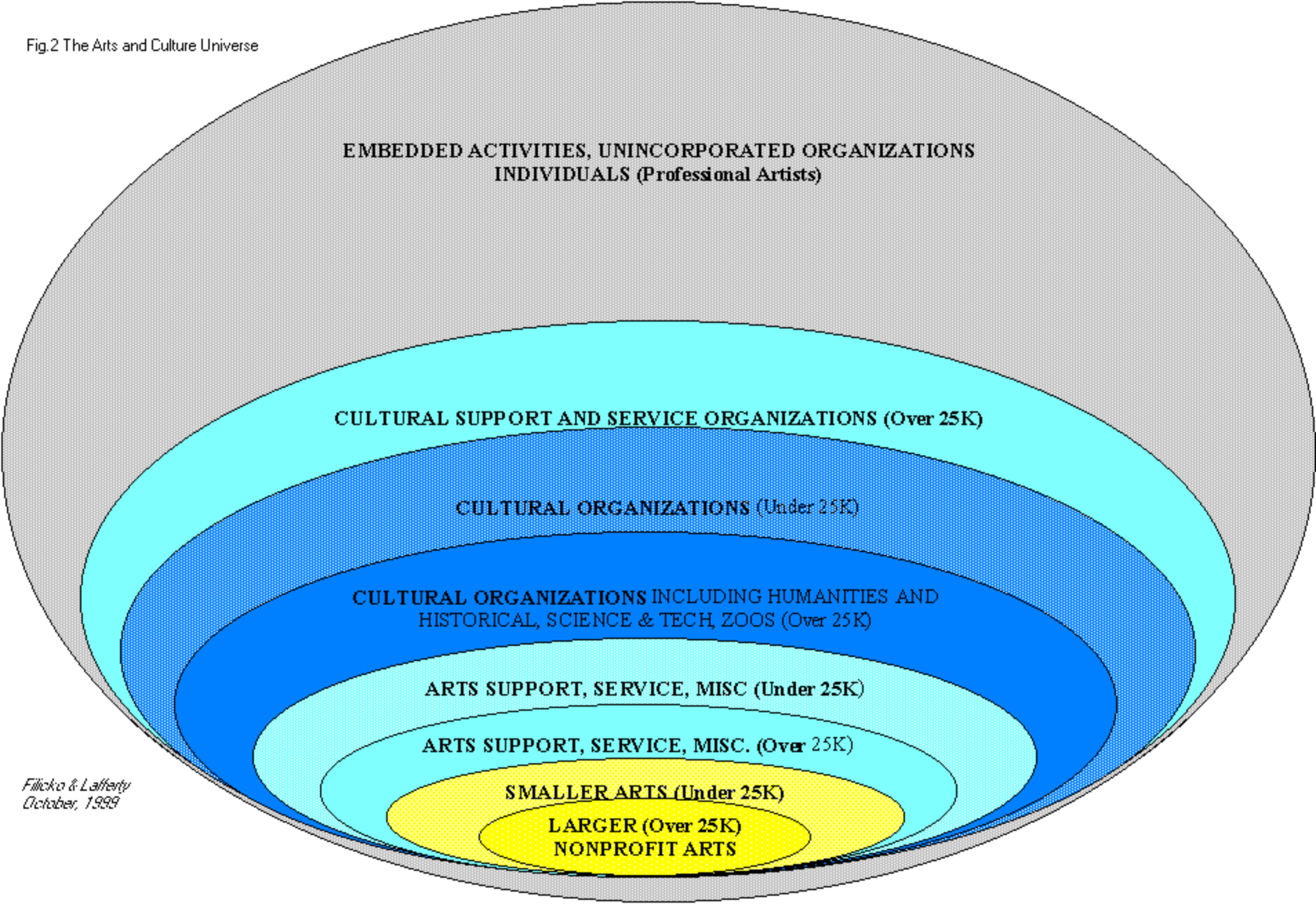NONPROFIT ARTS

Filicko & Lafferty
October, 1999

Figure 3

Arts Sector (Revised Sector)
(Arts Organizations, drawn from the 1997 Return Transaction File)

	Frequency	Percent	Cumulative Percent
Arts - Visual and Performing (Large)	9142	43.6	43.6
Arts Service and Support	5103	24.3	67.9
Culture - Historical, Humanities, Literary, Culture (Large)	5959	28.4	96.4
Culture - Service and Support	741	3.5	99.9
Public	22	.1	100.0
Total	20967	100.0	

Figure 4 - The Arts Universe B part II, p.1

	1	2	3	4	5	6
	Larger Nonprofit Arts	**Smaller Nonprofit Arts**	**Nonprofit Arts Service & Support**	**Larger Culture**	**Smaller Culture**	**Nonprofit Culture Service & Support**
characteristics	Nonprofit Over 25k Art Museums Major Performing and Visual Arts Disciplines Selected Media and Communications Visual Arts	Nonprofit Under 25k Art Museums Major Performing and Visual Arts Disciplines Selected Media and Communications Visual Arts	Nonprofit Over & under 25k Service Organizations Arts Education Circus Arts Miscellaneous Arts TV & Radio	Nonprofit Over 25k Humanities, Historical, Arts Schools, Etc. Non-arts Museums (E.g. Science & Tech) Circuses	Nonprofit Under 25k Humanities, Historical, Arts Schools, Etc. Non-arts Museums (E.g. Science & Tech) Circuses	Nonprofit Over & under 25k
NTEE categories	A30, A31, A33 A40 - A47 A51 A60-A6D, A6F	[A30, A31, A33] [A40 - A47] A51] [A60-A6D, A6F]	A20 - A26 A32, A34, A48 A6E, A6G A90, A91, A99 others designated by Common Codes	A23-24 A50, A52-A5A A70 - A78 A80- A85	[A23-24] [A50, A52-A5A] [A70 – A78] [A80- A85]	NTEE Codes in Culture categories, with Common Codes other than Z
data	national data national survey local survey	local survey	national data national survey local survey	national data national survey local survey	local survey	national data national survey local survey

Figure 5: A Proposed Arts Policy System (tmf/sal after tmf/mjw after NAS/sz)

Relationship to:	Impacting on:	Sample Indicators:
Communities (incl local, state, and national) (System Level)	Economic Results	Tourism Downtown Revitalization Tax Revenue Direct Value

	Qualitative Results	AQuality of Life@
		  Education
		  Voluntarism
		  ABest Places to Live@ survey
		Contingency Valuation
		Media Presence of the Arts

	Community Identity	? Agap@?
Arts Organizations (Institutional Level)	Financial Health	Working Capital Revenue Mix Net Assets Annual or Accumulated Deficit/ Surplus
	Management and Organizational Health	Governance (inc Ademocratic@-ness) Management (inc Ademocratic@-ness) Technology Productivity
	Artistic Product or Programs	Quantity/ Output Quality Environment
Citizens (Audience, participants, artists, etc.) (Individual Level)	Quality of life	Attitudes on the arts (indexes? Scales?); contingency valuation?
	Arts education & awareness	Measures of knowledge Art appreciation measures?
	Self-esteem and other psychological indicators (incl. Self and group identity)	see SPECTRA+

Arts and Culture ContexT

	7	**8**	**9**	**10**	**11**	**12**
	embedded arts organizations (and activities)	**unincorporated**	**public**	**for-profit**	**individuals**	**other**
characteristics	arts activities and organizations embedded within non-arts nonprofit organizations, public organizations or other arts organizations		Public/ Government arts, culture and humanities agencies	"entertainment" industry; for-profit arts also include architectural firms, for-profit craft studios; some galleries; for profit performing arts venues, etc	artists (full or part-time is not clear)	
NTEE categories	NA	NA	NA	NA	NA	NA
data	Note that embedded activities is a very large category, possible impossible to capture.					