

CITRA PROGRESS REPORT April 3, 2006

Information on Artists III: Special Focus New York Aging Artists

Local Town Hall Meetings

In an effort to introduce our study to local aging artists in the five boroughs and begin an ongoing dialogue, the Research Center for Arts and Culture has held town hall meetings sponsored by community arts councils and organizations. By working with the Executive Directors at these organizations, we are aligning critical support for the policy making that is one of the intended results of our study. These meetings have been very successful and highly attended, as artists share their needs and ask questions about how they can participate in our study. Their valuable input continues to ensure that our study remains closely tied to what is important to them and allows us to reach artists on a grassroots level. Organizational sponsors have included:

- The Brooklyn Arts Council
- The Asian American Arts Alliance
- The Queens Arts and Council
- The Bronx Council on the Arts
- The Harlem Arts Alliance
- The New York Foundation for the Arts
- The Association of Hispanic Arts
- The Council on the Arts and Humanities for Staten Island

We also continue to work closely with our in-the-field partner, The New York Foundation for the Arts with whom we meet regularly.

Final Questionnaire

The final questionnaire to be used in in-person artist interviews has been reviewed by our Advisory Board Members(see attached) and over fifteen Cornell University gerontologists. With the expertise of our Advisory Board and that of experts both in the arts and aging communities, we have developed a comprehensive questionnaire that includes several questions from instruments in traditional studies on aging. This will ensure comparability of our data with data on aging recommended by these gerontologists.

Seed Interviews

With an emphasis on diversity, we have selected and are now interviewing the initial seeds for our study. Our town meetings helped us to identify appropriate seeds with substantial networks as did Arts Administrators who have special knowledge of artists with diverse backgrounds and experience. These seeds range from unknown to somewhat known to well-know artists and cover a range of ethnicities, races and both genders.

300 Interviews

We will continue to interview through the summer, in English, Spanish and Chinese. The printed referral coupons indicate in all three languages that respondents can choose to be interviewed in the appropriate language and at a variety of locations in the five boroughs.

Funding

We have an application that is being considered by the Andy Warhol Foundation for the Visual Arts, and are in discussion with the Judith Rothschild Foundation and the Marie Walsh Sharpe Foundations. Seed money has been provided by the Pollock-Krasner Foundation as well as CITRA.

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Research Center for Arts & Culture

Advisory Board

Theodore S. Berger, Executive Director of New York Creates and Project Director of the Urban Arts Initiative, is also former Executive Director of the New York Foundation for the Arts. He joined NYFA in 1973, developing its Artist-in-Residence program, and was named executive director of the organization in 1980. With an organizational budget of \$13 million, NYFA is one of the nation's major providers of grants and services to individual artists in all artistic disciplines and also serves arts organizations, the educational community, and the general public through a variety of national and international initiatives.

Mr. Berger has written and spoken extensively on the arts and artists for national publications and conferences, and has served on numerous cultural and educational boards, panels, and committees, including the National Endowment for the Arts, the New York State Council on the Arts, the NYC Department of Cultural Affairs, the New York-Israel Cultural Cooperation Commission, the New Jersey Council on the Arts, the National Campaign for Freedom of Expression, the Connecticut Commission on the Arts, and the Alliance of Artists' Communities.

He currently serves as an adviser and board member of the Arts & Business Council, Inc., ArtsAction of the Alliance of New York State Arts Organizations, ArtsConnection, the Association of Hispanic Arts, the Colleagues Theater Company, the Design Trust for Public Space, and the New York City Arts Coalition, and was formerly assistant dean of the Graduate School of Arts and Sciences and the School of International Affairs at Columbia University.

Under Berger's leadership, NYFA grew to national recognition as one of the primary supporters of individual artists in the nation. The accomplishments of the past 25 years are numerous, but recent accomplishments have included:

- New York Arts Recovery Fund, a \$5.2 million post-9/11 emergency fund for New York artists and arts organizations. \$4.635 million in grants was awarded to 135 organizations and 352 individuals in New York City and assistance in receiving aid from other agencies was supplied to more than 10,000 individuals.
- NYFA Source, the nation's largest interactive database of grants, awards, residencies, publications, and services for artists in all disciplines, available free of charge at www.nvfa.org/source.

- Artists' Fellowships, unrestricted grants for originating artists in 16 categories covering a broad range of artistic expression. It has awarded more than \$20 million to some 3,500 artists in its 20 years. The program is held up as an exemplar of artist award programs in part because of the participation of practicing artists in its guidance by the Artists Advisory Committee and in the selection of fellows through peer panels. The recipients of the 2005 Artists' Fellowships and NYFA Prize (awarded annually to one of the NYFA Fellows who shows "exceptional promise") will be announced on May 31, 2005.

- *Culture Counts: A Cultural Blueprint for New York City*, a report published in November 2001 to impart to elected officials, the public, and the media a renewed appreciation for the full impact and role the arts and cultural sector play in the life of New York City.

- New York Creates, a city-wide initiative to assist craft artists and artisans in earning more from their work. A major multilingual survey has informed the direction of this program, along with concentrate outreach into immigrant communities. An online gallery will be launched this summer.

Mr. Berger has also been a panelist for National Endowment for the Arts, New York State Council on the Arts, NYC Department of Cultural Affairs, NYS Education Department and a panelist or keynote speaker at many conferences throughout the country and other parts of world. He was formerly Assistant Dean for the Graduate School of Arts and Sciences and the School of International Affairs at Columbia University.

Charles C. Bergman is Chairman of the Board and CEO of The Pollock-Krasner Foundation, the largest foundation ever created to exclusively aid worthy and needy visual artists. He serves on the Cultural Affairs Advisory Commission of New York City, appointed by Mayor Bloomberg, and is on the Overseers' Committee of the Harvard University Art Museums. He was appointed by Governor Pataki to The New York State Council on the Arts and is on the Board of Trustees of the National Foundation for Advancement in the Arts, in Miami, the Alliance for Young Artists & Writers, in New York, Very Special Arts in Washington, D.C., and numerous committees and boards. Mr. Bergman is Senior Advisor to Foursome Investments, Ltd. in London, and he advises widely on corporate philanthropy. He is also Chairman of the Sculpture Committee of the Park Avenue Malls Planting Project and a member of the National Council of the Glimmerglass Opera. Formerly, Mr. Bergman served as Vice-President of the Inter-American Foundation for the Arts, the first private cultural exchange program between the United States and Latin America.

Robert N. Butler, M.D. is the President and CEO of the International Longevity Center-USA. (ILC-USA) and Professor of Geriatrics and Adult Development at the Brookdale Department of Geriatrics and Adult Development at Mount Sinai Medical Center. Physician, gerontologist, psychiatrist, public servant and Pulitzer-Prize winning author, Dr. Butler has long been involved in a broad array of social and health issues. He is

perhaps best known for his advocacy of the medical and social needs and rights of the elderly and his research on healthy aging and the dementias. In 1975 he became the founding director of the National Institute on Aging of the National Institutes of Health, where he remained until 1982. In 1982, he founded the Department of Geriatrics and Adult Development at The Mount Sinai Medical Center, the first department of geriatrics in a U.S. medical school, and served as Chairman and Brookdale Professor until 1995. In 1995 he became President and CEO of the International Longevity Center (ILC-U.S.), a policy research and education center, while continuing as Professor of Geriatrics at Mount Sinai.

Dr. Butler was a principal investigator of one of the first interdisciplinary, comprehensive, longitudinal studies of healthy community-residing older persons, conducted at the National Institute of Mental Health (1955-1966), which resulted in the landmark books *Human Aging*. It was found that much attributed to old age is in fact a function of disease, social-economic adversity and even personality. This resulted in a different vision of old age. This work also set the stage for the later concepts of "productive aging" and "successful aging."

This earlier research helped establish the fact that senility is not inevitable with aging, but is, instead, a consequence of disease. Later at the National Institute on Aging he identified Alzheimer's disease as a national research priority. In addition, Dr. Butler helped found the Alzheimer's Disease Association, the American Association for Geriatric Psychiatry, the American Federation for Aging Research and the Alliance for Aging Research.

In 1990, he established the U.S. branch of the International Longevity Center (ILC) at the Mount Sinai Medical Center. In 1998 it became a separate 501(C)(3) institution affiliated with Mount Sinai. There are ILC centers in Tokyo, London, Paris and Santo Domingo. They conduct studies of the impact of the unprecedented aging of populations and longevity upon society and its institutions - upon the lives of older persons and children, the economy, productivity, and health care systems in varied countries. He has been a frequent advisor to the World Health Organization.

In 1976, Dr. Butler won the Pulitzer Prize in the nonfiction category for *Why Survive? Being Old in America*. He is coauthor (with Myrna I. Lewis and Trey Sunderland) of *Aging and Mental Health* (5th edition, Allyn & Bacon, 1998) and with Myrna I. Lewis of *The New Love & Sex After 60* (4th edition, 2002). He was medical editor-in-chief of *Geriatrics*, a journal for primary care physicians, 1986 to 2000. Dr. Butler often consults for television and radio. He is the author of about 300 scientific and medical articles.

Dr. Butler was elected a member of the Institute of Medicine of the National Academy of Sciences in 1979. He is also a member of the National Academy of Social Insurance. He was a member of the Physician Payment Review Commission, an agency of the U.S. Congress, 1986-89. He is a founding Fellow of the American Geriatrics Society and vice-chairman of the Alliance for Aging Research. He served as Chair, Advisory

Committee, 1995 White House Conference on Aging. He has served as member (1986-) and then Chair (1994-) of the Advisory Committee of the Metropolitan Life Foundation Awards for Medical Research. He is a member of the Advisory Committee, Project on Death In America of the Open Society Institute (George Soros, Founder). He has been a consultant to the U.S. Senate Special Committee on Aging, the Commonwealth Fund, the Brookdale Foundation, the Donald W. Reynolds Foundation and numerous other organizations. He has served on the National Advisory Committees of the Physicians for Human Rights, the National Women's Health Resource Center and the Mildred and Claude Pepper Foundation, among other organizations.

Dr. Butler has received honorary degrees from the University of Gothenburg (Sweden) and the University of Southern California as well as numerous other awards. He introduced the concepts of "Life Review" (1961), "Ageism" (1968) and "Productive Aging" (1983). During his career as a physician, he has had a variety of experiences in health and human services, including public health work, biomedical research, private medical practice, administration and management, and academe. He has been involved in research planning including aging and the NIH women's health research initiative. He serves or has served on various biotechnology and financial advisory boards such as Neurogen and Scudder-Stevens - AARP. He is presently working on a book *The Longevity Revolution*. He is a member of the Cosmos Club (Washington, D.C.) and the Century Club (New York).

Kinshasha Holman Conwill is Deputy Director, National Museum of African American History and Culture at the Smithsonian. She has also been an arts, museum, and management consultant. She was a consultant to LINC (Leveraging Investments in Creativity), a national initiative to develop support systems for individual artists. She was formerly director of The Studio Museum in Harlem. She was managing editor for *Culture Counts: Strategies for a More Vibrant Cultural Life for New York City* (New York Foundation for the Arts) and for *Creative Downtown: the Role of Culture in Rebuilding Lower Manhattan* (New York City Arts Coalition). She has served as a juror for public art projects and exhibitions, and on advisory and grant panels for a number of organizations including the American Academy in Rome (Prix de Rome), the Ford Foundation, the Pew Charitable Trusts, the Wallace Foundation, the National Endowment for the Arts and the National Endowment for the Humanities. She is a member of the Board of Overseers of California Institute of the Arts and the board of directors of New Visions for Public Schools. She has organized or co-organized over 40 exhibitions, including "To Conserve a Legacy: American Art from Historically Black Colleges and Universities," and "Passages: Contemporary Art in Transition." Ms. Conwill is the Chairman of the National Museum Services Board, the museum policy advisory committee to the IMLS. A resident of New York City, she was the Project Director for *A Cultural Blueprint for New York City*, a special project of the New York Foundation for the Arts.

Carmen DeLavallade has had a long career in many aspects of the the dance world and theatre. As a dancer she has worked with some of the most prestigious choreographers: John Butler, Geoffrey Holder, Alvin Ailey, Jack Cole, Joe Layton, Donald McKayle and

Zacary Solov among others. She has also choreographed for the Metropolitan Opera and the Boston Opera's production of "Die Soldaten," and choreographed the world premier of "Sensemaya" for Arthur Mitchell's Dance Theater of Harlem. At the Yale Repertory Company, under the direction of Robert Brustein, she was the choreographer and one of its leading actresses and professors. While at Yale she choreographed many productions including "The Seven Deadly Sins" and the highly acclaimed production of "Midsummer Night's Dream" in dual roles of choreographer and actress, portraying Titania. For three years Carmen held the position of Director of Dance at Adelphi University, and continues her teaching in the department on a part time basis. In 1994 she received an honorary Doctor of Fine Arts from the Boston Conservatory of Music. Carmen can be seen in a cameo role in the John Sayle's film "Lone Star."

Ronald Feldman is Director of Ronald Feldman Fine Arts, the contemporary art gallery that he founded in 1971. Nationally known as a spokesperson against censorship of the arts, Mr. Feldman co-authored "The Future of the National Endowment for the Arts," a 1992 report for the Clinton Administration transition team. In addition to Creative Capital, his board affiliations include People for the American Way, Exit Art, and the Art Dealers Association of America. Formally trained in law, he received a J.D. from New York University Law School in 1962. With Frayda Feldman, he opened Ronald Feldman Fine Arts, Inc., a contemporary art gallery in New York City, in 1971. Since its inception, the gallery has mounted nearly 200 solo and group exhibitions and has exhibited the work of more than 700 artists. Mr. Feldman has served on the boards of numerous organizations including Exit Art: The First World, the Institute for Art and Urban Resources at P.S. 1, Franklin Furnace, the Research Center for Arts & Culture at Columbia University, the Art Dealers Association of America, the Chancellor's Task Force on Arts Education for the New York City Board of Education, and People for the American Way Foundation. In 1993, he was appointed by President Clinton to the National Council on the Arts, where he served for five years. Additionally, Mr. Feldman has published critical and art historical essays, has been an adjunct professor of art history at Brown University, and is currently writing a book examining the content of art through the centuries. He has served on numerous panels, and lectures at museums and other cultural venues such as the Metropolitan Museum of Art, the Solomon R. Guggenheim Museum, the Philadelphia Museum of Art, and the Art Institute of Chicago.

Douglas Heckathorn, PhD. Professor Douglas Heckathorn is a Special Consultant to *IOA III: Aging Artists*. He developed Respondent-Driven Sampling (RDS), a research method that combines "snowball sampling" with a mathematical model that weights the sample to compensate for the fact that the sample was collected in a non-random way. The first use of RDS in the arts was used in the Research Center for Arts and Culture study funded by the NEA, *Changing the Beat: A Study of the Worklife of Jazz Musicians*.

Dr. Heckathorn is currently working on several interrelated projects. The first analyzes collective action and norm emergence using formal theories to specify the reciprocal relationship between choice and structure. A recent extension of that project analyzes aggregate social exchange across macrosocial categories, including race and ethnicity, gender, age, and economic status, to analyze quantitatively both social structure and the

power differentials encoded in those structures. A related area of research focuses on norm creation, including development and implementation of interventions to create and strengthen HIV-prevention norms in high-risk groups. An additional line of research focuses on developing means for studying the structure of very large social networks using a new network-based sampling method, respondent-driven sampling. This method provides means both for drawing probability samples of hard-to-reach and hidden populations, and for studying their network structure.

Dr. Heckathorn has conducted funded research for nearly three decades. In 2003, he received a \$4.2 million grant from The National Institute on Drug Abuse, to investigate "Diffusion of HIV Infection Through Sexual Risk Behaviors of Drug Users." This project is a large-scale field experiment that uses respondent-driven sampling to study "bridge groups," that is, groups that serve as intermediaries between groups at high risk of HIV infection and the general population. In 1999, Dr. Heckathorn received a grant by the New York State Department of Health-AIDS Institute, for his research on "Adolescent HIV Prevention Services." This project accessed adolescents from rural and suburban counties, creating and strengthening HIV-prevention norms among them. From 1993-1999, He received a \$2.7 million grant from The National Institute on Drug Abuse, for his work entitled, "User-Driven Versus Traditional Outreach in Combating Aids." This project was a large-scale field experiment to test a new approach to preventing HIV infection among out-of-treatment injection drug users. From 1997-1999, he received a grant from the Centers for Disease Control and Prevention (CDC), for "Accessing the Leading Edge of the AIDS Epidemic: Using Respondent-Driven Sampling to Test and Overcome Biases in Public Health Data Collection." From 1991-1993, he received a grant from The National Science Foundation, to conduct "Group-Mediated Social Control: An Experimental Investigation."

Dr. Heckathorn is the recipient of many distinguished fellowships and awards. From 2004-2005 he was a scholar-in-residence at The Russell Sage Foundation. From 2003-2004, he received The University of Kansas College of Liberal Arts and Sciences Alumni Distinguished Achievement Award. From 1989-1990 he received a UKC Faculty Fellowship for outstanding research and creative accomplishments given by the University of Kansas City Board of Trustees. In 1988 Dr. Heckathorn received The Lon L. Fuller Prize in Jurisprudence with Jules L. Coleman and Steven M. Maser. This award from the Veritas Fund is administered by the Institute of Humane Studies of George Mason University. The prize was received for the article, "A Bargaining Theory Approach to Default Provisions and Disclosure Rules in Contract Law," that appeared in The Harvard Journal of Law and Public Policy, Volume 12, #9, (Summer) 1989. Finally, he edits the journal, *Rationality and Society*.

Joan Jeffri is the Project Director for *Information on Artists III: Special Focus New York Aging Artists*. Professor Jeffri is the Director and Founder of the Research Center for Arts and Culture at Teachers College, Columbia University in New York City and the Director of the Graduate Program in Arts Administration. . Author of several books about the management of arts organizations, including *The Emerging Arts: Management, Survival and Growth* and *ArtsMoney: Raising It, Saving It and Earning It*, she has a particular interest in the care and survival of artists. She has edited the 12-volume series entitled,

Information on Artists, and *Artist help: The Artist's Guide to Work-Related Human and Social Services*, as well as the 6-volume *Information on Artists II*. She has recently authored *Changing the Beat: a Study of the Worklife of Jazz Musicians* in four U.S. cities commissioned by the National Endowment of the Arts and co-authored *Making Changes: Facilitating the Transition of Dancers to Post-Performance Careers* with economists William Baumol and David Throsby.

For ten years she was an Executive Editor of the *Journal of Arts Management and Law* and has published articles on a wide variety of arts administration issues in the journal, as well as in *Poetics*, the *International Journal of Cultural Policy*, *American Demographics*, among other journals. In 2005 her chapter "Managing Uncertainty: The Visual Arts Market for Contemporary Art in the United States" appeared in *Understanding International Art Markets and Management* (Routledge, UK) She is the immediate past president of the Association of Arts Administration Educators, a member of the League of Professional Theatre Women, ArtTable and Actors' Equity Association.

She has served on a national task force for health care and insurance issues for artists for the National Endowment for the Arts, has served as President of the Board of the International Arts-Medicine Association and is on the Advisory Board of the Cultural Policy and National Data Archive at Princeton University. She has taught and consulted in Brazil, Canada, China, Hong Kong, Hungary, Japan, Portugal, Spain, Russia and was a Senior Research Fulbright Fellow in Australia in 1996. She is the Academic Director of the Arts Leadership Institute, a collaboration between the Research Center for Arts and Culture and the Arts & Business Council, now part of Americans for the Arts. A former poet and professional actress (Harold Pinter's *The Homecoming*, *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, Lincoln Center Repertory Company), Ms. Jeffri works closely with artists, arts service organizations, arts unions, and arts researchers. She holds a B.F.A. cum laude from Boston University in theatre, and has done graduate coursework at Columbia University and Brooklyn College, as well as professional studies at the Bristol Old Vic Theatre School in the UK, and the Herbert Berghof Studio with Uta Hagen.