

Should Taxpayer Support Arts

Unveiling the Magic of Words: A Report on "**Should Taxpayer Support Arts**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Should Taxpayer Support Arts**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

Subsidizing Culture James T. Bennett 2017-07-05 In the American mind, state subsidization of writers and artists was long associated with monarchies and, in later years, socialist states. The support these regimes gave to intellectuals was understood to come with a cost, yet, beginning with the New Deal's Federal Writers', Art, and Theater Projects, a new policy consensus asserted that by

offering financial support to the arts, the federal government was affirming their importance to the nation. **Subsidizing Culture** examines the development of and controversies surrounding federal programs that directly benefit writers, artists, and intellectuals. James T. Bennett examines four cases of such support: the New Deal's Federal Writers', Art, and Theater Projects; the vigorous promotion, in the post-World

War II and early Cold War eras, of abstract expressionism and other forms of modern art by the US government; the National Endowment for the Arts (NEA), which has fortified its position as the preeminent arts bureaucracy; and the National Endowment for the Humanities, the NEA's less embattled twin, which funnels monies to scholars. Bennett concentrates on the creation of and the debate over these government programs, and he gives special attention to the critics, who are usually ignored. He reminds us that the chorus of anti-subsidy voices over the years has included such disparate figures as writers William Faulkner and John Updike; artists John Sloan and Wheeler Williams; and social critics Jacques Barzun and H.L. Mencken.

The Perilous Life of Symphony Orchestras Robert J. Flanagan 2012-01-24 This book analyzes the economic challenges facing symphony orchestras and contrasts the experience of orchestras in the United States (where there is

little direct government support) and abroad (where governments typically provide large direct subsidies). Robert J. Flanagan explains the tension between artistic excellence and financial jeopardy that confronts most symphony orchestras. He analyzes three complementary strategies for addressing orchestras' economic challenges—raising performance revenues, slowing the growth of performance expenses, and increasing nonperformance income—and demonstrates that none of the three strategies alone is likely to provide economic security for orchestras.

A Tax Guide for Artists and Arts Organizations Herrick K. Lidstone 1979

Legislating Creativity Dustin Kidd 2014-04-08 How does political policy-making shape the creative activities of artists? Do the political interests of artists influence actual political practices in any way? *Legislating Creativity* examines the relationship between art and politics

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through an analysis of controversial art projects tied to the National Endowment for the Arts during the Culture Wars (late 1980s-1990s). Though there have always been tensions in government funding for the arts, these controversies intensified the public debates surrounding art/politics and remain as a focal point in conversations that continue today. The book focuses on three case studies: Mapplethorpe's controversial photography, an exhibit on the impact of AIDS entitled *Witnesses*, and the *Guerrilla Girls*. Dustin Kidd has provided a thoroughly enriching look at the intersections of art and politics—the ways that political practices transform creative expression and the ways that artistic drives shape political policies.

Revision of IRS Tax Deductions for the Arts

United States. Congress. House. Committee on Government Operations. Government Activities and Transportation Subcommittee 1983

The Muse in the Machine T. R. Hummer 2006 Music, race, politics, and conscience. In these eight essays written over the span of a decade and a half, T. R. Hummer explains how, for him, such abiding concerns revolve around the practice of poetry and the evolution of a culturally responsible personal poetics. Hummer writes about the suicide of poet Vachel Lindsay, the culture wars at the National Endowment for the Arts, the 1991 Persian Gulf War, the divided soul of his native American South, and the salving, transcendent practice of musicianship. Inevitably entwined with a personal or cultural component, Hummer's criticism is thus grounded in experience that is always familiar and often straight to the heart in its rightness. In one of those statements of "poetic purpose" that goes hand in hand with a residency, guest editorship, or lecture tour, Hummer once wrote that "poetry inhabits and enunciates an incommensurable zone between individual and collective, between body and

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body politic, an area very ill-negotiated by most of us most of the time. Our culture, with its emphasis on the individual mind and body, teaches us very little about how even to think about the nature of this problem. . . . E pluribus unum is a smokescreen: what pluribus; what unum? And yet this phrase is an American mantra, as if it explained something." This is a quintessential Hummer moment: a writer has just given himself a good reason to quit. What Hummer knows must happen next is what The Muse in the Machine is all about. *Make IRS Your Tomorrow* 1982

Department of the Interior and related agencies appropriations for 1985 United States. Congress. House. Committee on Appropriations. Subcommittee on Department of the Interior and Related Agencies 1984 [Department of the Interior and related agencies appropriations for fiscal year 1985](#) United States. Congress. Senate. Committee on Appropriations. Subcommittee on the

Department of the Interior and Related Agencies 1984 **Aid to Fine Arts** United States. Congress. House. Committee on Education and Labor. Select Subcommittee on Education 1961 *Department of the Interior and Related Agencies Appropriations for Fiscal Year 1991: Congressional witnesses* United States. Congress. Senate. Committee on Appropriations. Subcommittee on the Department of the Interior and Related Agencies 1991

Privatising Culture Chin-tao Wu 2020-05-05 Corporate sponsorship and business involvement in the visual arts have become increasingly common features of our cultural lives. From Absolut Vodka's sponsorship of art shows to ABN-AMRO Bank's branding of Van Gogh's self-portrait to advertise its credit cards, we have borne witness to a new sort of patronage, in which the marriage of individual talent with multinational marketing is beginning to blur the

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comfortable old distinctions between public and private. Chin-tao Wu's book is the first concerted attempt to detail the various ways in which business values and the free-market ethos have come to permeate the sphere of the visual arts since the 1980s. Charting the various shifts in public policy which first facilitated the entry of major corporations into the cultural sphere, it analyses the roles of governments in injecting the principles of the free market into public arts agencies-in particular the Arts Council in Great Britain and the National Endowment for the Arts in the USA. It goes on to study the corporate take-over of art museums, highlighting the ways in which 'cultural capital' can be garnered by various social and business 'elites' through commercial involvement in the arts, and shows how corporations have succeeded in integrating themselves into the infrastructure of the art world itself by showcasing contemporary art in their own corporate premises. Mapping

for the first time the increasingly hegemonic position that corporations and corporate elites have come to occupy in the cultural arena, this is a provocative contribution to the debate on public culture in Britain and America.

The History of the Arts Council of Northern Ireland,

1943-2016 Lara Cuny
2022-10-17 This book presents the history of the Council for the Encouragement of Music and the Arts (CEMA) in Northern Ireland from its conception in 1943, and its successor organisation, the Arts Council of Northern Ireland (ACNI). Exploring the political and social impact of cultural policy in Northern Ireland, the book illustrates how the arts developed during the twentieth century and sheds light on the relationship between politics and culture. The author takes a closer look at the responsibilities of ACNI, and examines its interaction with the unionist government, which sought to influence how the organisation distributed its

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grants. Spanning the outbreak of the Troubles in the 1960s and the Peace Process in the 1990s, the ACNI evolved through a period of conflict and change, and therefore this book argues that there was an undeniable link between the changing political environment and the management of the arts in Northern Ireland. The arm's length principle is analysed in relation to ACNI, examining the influence that the state had upon its management and governance. Offering a unique historical overview of the arts in Northern Ireland, this interdisciplinary book fills a gap in Irish history and presents insights into cultural policy, conflict resolution and political history.

[Artangel and Financing British Art](#) Charlotte Gould 2018-07-11
The Artangel Trust has been credited with providing artists with all the money and logistics they need to create one-off dream projects. An independent art commissioning agency based in London, it has operated since 1985 and is

responsible for producing some of the most striking ephemeral and site-specific artworks of the last decades, from Rachel Whiteread's House to Jeremy Deller's The Battle of Orgreave. Artangel's existence spans three decades, which now form a coherent whole in terms of both art historical and political periodisation. It was launched as a reaction to the cuts in funding for the visual arts introduced by the Thatcher government in 1979 and has since adapted in a distinctive way to changing cultural policies. Its mixed economic model, the recourse to public, private and corporate funds, is the result of the more general hybridisation of funding encouraged by successive governments since the 1980s and offers a contemporary case study on broader questions concerning the specificities of British art patronage. This book aims to demonstrate that the singular way its directors have responded to the vagaries of public funding and harnessed new national attitudes to

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philanthropy has created a sustainable independent model, but also that it has been reflected more formally, in their approach to site. The locational art produced by the agency has indeed mirrored new distinctions between public and private spaces, it has reflected the social and economic changes the country has gone through and accompanied the new cultural geographies shaping London and the United Kingdom. Looking into whether their funding model might have had a formal incidence on the art they helped produce and on its relation to notions of publicness and privacy, the study of Artangel gives a fresh insight into new trends in British site-specific art.

Hearing on the Reauthorization of the National Endowment for the Arts United States. Congress. House. Committee on Education and Labor. Subcommittee on Postsecondary Education 1990 *Should the Taxpayer Support the Arts?* David Sawers 1993 In

this IEA classic, first published in 1993, David Sawers examines the arguments for state support of the arts and finds them unconvincing. The development of artistic talent should be left to individuals and the Arts Council should be abolished. Subsidy is undesirable because the people who benefit from it are likely to be richer than those who pay for it, and because it allows governments and government agencies to influence the development of the arts.

Congressional Record United States. Congress 1971

Land of Promise Michael Lind 2012-04-17 "[An] ambitious economic history of the united States...rich with details."

?—David Leonhardt, New York Times Book Review How did a weak collection of former British colonies become an industrial, financial, and military colossus? From the eighteenth to the twenty-first centuries, the American economy has been transformed by wave after wave of emerging technology: the steam engine, electricity, the

internal combustion engine, computer technology. Yet technology-driven change leads to growing misalignment between an innovative economy and anachronistic legal and political structures until the gap is closed by the modernization of America's institutions—often amid upheavals such as the Civil War and Reconstruction and the Great Depression and World War II. When the U.S. economy has flourished, government and business, labor and universities, have worked together in a never-ending project of economic nation building. As the United States struggles to emerge from the Great Recession, Michael Lind clearly demonstrates that Americans, since the earliest days of the republic, have reinvented the American economy - and have the power to do so again.

Tax Incentives for the Creative Industries Sigrid Hemels
2017-01-04 This book combines insights from cultural economics, public finance, and tax law, providing an

accessible and comprehensive introduction in the application of tax incentives for the creative industries. It does not have a single-country focus, but instead uses the perspective and examples of various countries around the world. The book starts with a theoretical part, introducing the concepts of creative industries and of tax incentives: how can the creative industries be defined, why do governments support the creative industries and how can tax incentives be applied as policy instrument. In the globalized and digitalized world in which the creative industries operate, restrictions imposed by guidelines on harmful tax competition and state aid and regulations influencing the (im)possibility of applying tax incentives in cross-border situations have a great impact. For that reason these legal concepts are discussed as well in the theoretical part. Globalization also gives rise to questions on the cross border application of tax incentives. The example of

cross border giving is discussed in this respect. The theoretical part is followed by a part that focuses on tax incentives for specific sectors of the creative industries: museums and cultural heritage, the audiovisual industries (film, tv and videogames), the art market, copyright and artists. This part uses insightful examples from various countries to illustrate the application of these tax incentives. As the book takes both an academic and a practical approach, it is of relevance to researchers, students, policy makers and readers involved in the creative industry who seek an in-depth and up-to-date overview of this alternative way for governments to support the creative industries.

Art, Education, and the Democratic Commitment D.T. Schwartz 2013-03-14 In reflecting on this book and the process of writing it, the most pervasive theme I find is that of confluence. I drew much of the energy needed to write the book from the energy that

resides at the confluence, or nexus, of contrasting ideas. At the most general level, the topic of arts subsidy offered a means of exploring simultaneously two of my favorite philosophical subjects- aesthetics and politics. The risk of a dual focus is of course that you do neither topic justice. However, the bigger payoff of this strategy resides in finding new and interesting connections between two otherwise disparate topics. Developing such connections between art and politics led directly to many of the book's positive arguments for subsidy. At a deeper level, the book exploits a confluence of contrasting philosophical methodologies. The central problem of the book politically justifying state support of the arts-is cast in the Anglo American tradition of analytical philosophy. Here normative arguments of ethics and politics are scrutinized with an eye toward developing a defensible justification of state action. Yet while the book initially situates the subsidy

problem within this analytical tradition, its positive arguments for subsidy draw heavily from the ideas and methods of Continental philosophy. Rather than adjudicating normative claims of ethical and political truth, the Continental tradition aims at the hermeneutical task of interpreting and describing structures of human meaning.

New Tax Guide for Writers, Artists, Performers, and Other Creative People

Peter Jason Riley 2016-11-03 New Tax Guide provides an in-depth look at income and taxes for various types of artists, writers, performers, and other creative people. A general guide to smart record keeping, business and tax forms, best practices, and common mistakes to avoid, the fifth edition offers creatively employed individuals the most current and clear advice on topics such as crowdfunding, deductible expenses, and what to do if you get audited.

Tax Incentives as a Measure to Support the Arts in a Globalizing World

Renate

Buijze 2014 The notion of common goods or shared goods can help explain the expansion of audiences for arts organizations due to globalization. This expanded audience provides new fundraising opportunities for the arts. Governments, however, often have not anticipated to these new opportunities. In many countries government support for the arts remains a domestic issue. By only granting tax incentives in a domestic situation governments can even discourage their taxpayers to contribute to an arts organization resident abroad, hindering cross-border fundraising activities of arts organizations. This article puts forward the new fundraising opportunity for the arts that occurs due to globalization, as well as how this opportunity is hindered by tax barriers. An overview is provided of the current existing private- and state solutions to overcome these tax barriers. The solutions are illustrated by means of examples derived

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from the Netherlands.

Art and the State V. Alexander 2005-06-27 This book examines the impact of states and their policies on visual art. States shape the role of art and artists in society, influence the development of audiences, support artistic work, and even affect the very nature of artistic production. The book contrasts developments in the United States with art policies in Britain and in the social democratic states of Norway and Sweden. In addition, it analyzes revealing transitions - the changes brought about in East Germany after unification and the experiences of artists who left the Soviet Union for the west. The result is a significant contribution to the sociology and the political economy of art.

The President's 1978 Tax Reduction and Reform Proposals

United States. Congress. House. Committee on Ways and Means 1978
Hot Topics Daniel Starer 1995
A nuts-and-bolts guide to 50 of today's most controversial issues, *Hot Topics* offers an

entertaining, concise, and thoroughly informative overview that uniquely summarizes the most important points and opinions under "Yes/No" headings on facing pages.

Is Art Good for Us? Joli Jensen 2002 Are the arts good for us? This book questions our taken-for-granted assumptions about the transformational powers of high culture by critiquing an instrumental American heritage of beliefs about the arts. Jensen argues that faith in high culture's unproven ability to transform people and society allows social critics to keep faith with the idea of a democratic society while deploring popular culture. Employing perspectives from Tocqueville and Dewey, she argues that the arts are good, but they don't do good. Instead of expecting the arts to improve things (and blaming the media for ruining them) we need to recognize that it is up to us, not the arts to make the world a better place.

Revenue Raising Options

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Required Under the Fiscal Year 1988 Budget Resolution United States. Congress. Senate.

Committee on Finance 1988

Report on a Creative and Generous America United

States. Congress. House.

Committee on Education and the Workforce. Subcommittee on Oversight and

Investigations 1997

Can't Take It With You Lewis B.

Cullman 2004-05-17 Praise for

Can't Take It With You "Lewis

Cullman is one of this nation's

major and most generous

philanthropists. Here he

combines a fascinating

autobiography of a life in

finance with a powerful expose'

of how the business of giving

works, including some tips for

all of us on how to leverage our

money to enlarge our

largesse." -Walter Cronkite

"Lewis Cullman has woven a

rich and seamless fabric from

the varied strands of his

business, philanthropic, and

personal life. Every chapter is

filled with wonderful insights

and amusing anecdotes that

illuminate a life that has been

very well lived. This book has

been written with an honesty and candor that should serve as a model for others." -David

Rockefeller "Lewis Cullman's

memoir made me feel good. A

vibrant, thoughtful, and

gracious man has written a

wonderful tale about living a

full life and giving back a lot to

society." -Arthur Levitt Former

Chairman, Securities and

Exchange Commission "I was

so enjoyably exhausted after

reading the book-I can only

imagine living the life! It seems

there is no good cause that

Lewis has not supported, no

good business opportunity that

Lewis has missed, and no fun

that Lewis has not had." -Agnes

Gund President Emerita, The

Museum of Modern Art "Now I

know that venture capitalism

and horse trading are almost as

much fun as looking for new

species in the Amazon. This

book is exceptionally well

written. The prose is evocative,

vibrant, and inspirational." -

Edward O. Wilson Professor

Emeritus, Harvard University

Honorary Curator in

Entomology, Harvard's

Museum of Comparative

Zoology

Funding Challenges and Successes in Arts Education

Challons-Lipton, Siu

2017-06-19 The arts and humanities are considered to be a core academic subject under federal law. This designation grants these education programs the right to federal funds; however, budget propositions do not allot the arts sufficient financial resources. Funding Challenges and Successes in Arts Education is a timely research publication featuring the most recent scholarly information on fiscal changes that support the financing of the humanities in national and international education.

Including extensive coverage on a number of topics and perspectives such as strategic planning, school reform, and teacher training, this book is ideally designed for academicians, researchers, teachers, and administrators seeking current research on innovative ways to fund the arts.

The Deatabase Book

International Debate Education Association 2004 "An invaluable resource for debaters, The Deatabase Book provides background, arguments and resources on more than 125 debate topics in areas as diverse as business, science and technology, environment, politics, religion, culture, and education. All topics have been updated and 15 new topics added for the revised edition." "Each entry presents: an introduction placing the topic in context; arguments pro and con; sample motions; and Web links and print resources for further research. Organized in a handy A-Z format, the book also includes a topical index for easy searching."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Taxpayer Support for Art?

William E. Mahan 1994

Public Policy and the Arts: A Comparative Study of Great Britain and Ireland Ruth-

Blandina M. Quinn 2018-08-20

First published in 1998, this

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volume considers the subject of arts policy as a subject of public policy making proper in UK and Ireland, with a particular focus on theatre as a profession rather than a mere hobby. Previous studies have placed the burden of policy improvements on the arts themselves, looking at what 'the arts' can do to be worthy of government funding and favourable policy, and have seen government actions as if they have a uniform effect. This study takes 'the arts' out of the abstract and discusses specific ways that diverse activities with even more diverse needs can be best approached with government policy, assessing the strengths and weaknesses of government initiatives. It is aimed at both political scientists and anyone with an interest in arts and cultural policy.

Senate Journal Wisconsin. Legislature. Senate 2001 [Oversight Hearings Regarding the Reauthorization of the Institute of Museum Services and the National Endowment for the Arts](#) United States.

Congress. House. Committee on Education and Labor. Subcommittee on Postsecondary Education 1990 **District of Columbia Appropriations for Fiscal Year 1990** United States. Congress. Senate. Committee on Appropriations. Subcommittee on District of Columbia 1989 [Cultural Economics](#) Ruth Towse 2012-12-06 Cultural economics as a field of research involves two areas, culture and economy. These two areas have been traditionally regarded as each other's antithesis. However, the economic aspects of culture have increasingly become a matter of everyday reality for persons working in the cultural field. The economy of culture has always been in the focus of political interest. Political decisions concerning such priority areas as the development of regional institutions, support to the artists and cultural programmes for children and youth have important economic implications. This book deals

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with a range of topics in cultural economics. It contains original papers by economists working in the field from 15 different countries and covers a host of both theoretical and practical issues, covering the performing arts, arts markets and museums. It represents an up-to-date statement of the application of economic ideas to cultural questions.

Revision of IRS Tax Deductions for the Arts United States. Congress. House. Committee on Government Operations. Government Activities and Transportation Subcommittee 1983

Democratic Art Sharon Ann Musher 2015-05-04 At its height in 1935, the New Deal devoted roughly \$27 million (\$320 million today) to supporting tens of thousands of needy writers, dancers, actors, musicians, and visual artists, who created over 100,000 workbooks, murals, plays, concerts that were performed for or otherwise imbibed by millions of Americans. But why did the government get so

involved with the arts in the first place? Musher addresses this question and many others by exploring the political and aesthetic concerns of the 1930s, as well as the range of responses from politicians, intellectuals, artists, and taxpayers to the idea of active government involvement in the arts. In the process, she raises vital questions about the roles that the arts should play in contemporary society."

Funding the Arts Andrew Pinnock 2023-10-04 Who funds creative and cultural projects, and why? This insightful book analyses how the arts have been funded in a variety of political environments, helping readers understand how politics and economics intersect to support cultural life. Employing the UK Arts Council as an historical case study, the author explores the politics of arts funding and how artists and audiences adapt their behaviour around evolving incentives. In focusing on how arts funding has worked in practice, the book allows readers to develop their

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understanding of economics principles in the cultural sector. With a balance between historical and contemporary themes, the book provides fundamental insights into cultural economics and policy. As such it is required reading for students and practitioners who want to know how arts funding professionals make decisions.

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