

INDIANAPOLIS ARTS AND CULTURE IN THE LATE TWENTIETH CENTURY:
THE ORIGINS, ACTIVITIES, AND LEGACY OF THE PAN AMERICAN ARTS
FESTIVAL

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Introduction

“A strong arts component is a good investment for our community. It makes our city more livable, helps create jobs and improves the quality of life” - Mayor William Hudnut III, 1989.¹

This argument, or other variations of it, has been made numerous times throughout Indianapolis’ history. It has also been reflected in the various contributions to arts and culture in Indianapolis. During the 1880s and 1890s, for instance, the city was in the midst of an economic “golden age,” and upper and middle class residents responded by establishing new cultural institutions. According to the *Encyclopedia of Indianapolis*, these projects were meant to bring a “cosmopolitan spirit” to the city that would not only appeal to the cultural elite but all of Indianapolis’ residents.²

By the end of the nineteenth century, Indianapolis experienced a major population boom that brought the city’s total to over 100,000 people. As these numbers increased during the next few decades, civic leaders from both the private and public sectors advocated for additional cultural destinations to make city life more appealing to both residents and visitors.³ Some organizations established around this time included the Murat Theatre (1907), the Children’s Museum of Indianapolis (1915), Circle Theatre (1916), Walker Theatre (1927), and the Indianapolis Symphony Orchestra (1930).

Following the Second World War, Indianapolis underwent a new set of changes. One of these changes, which was experienced in cities throughout the United States,

¹ “A Profile of Arts in Indianapolis, 1987,” Box 22, Folder: “Arts Council of Indianapolis,” William H. Hudnut Collection, Digital Mayoral Archives at University of Indianapolis. This statement was made in regards to a report released by the Arts Council of Indianapolis in 1989 entitled “A Profile of Arts in Indianapolis, 1987.”

² *Encyclopedia of Indianapolis*, s.v. “Cultural Institutions.”

³ Ibid.

involved a mass exodus of residents who moved out of the city's core into suburbia shortly after the conclusion of the war. Occurring mostly among white middle- and upper-class families, this relocation, which is sometimes called white flight, resulted in the gradual decline of downtowns throughout the country. This decline was illustrated by deteriorating buildings, increased crime, and decreased economic investment in these areas.⁴

The demographic shifts in Indianapolis that resulted in this decline are discussed by Indiana historian Robert Barrows. In his chapter entitled "Indianapolis: Silver Buckle on the Rust Belt," he states that the population growth rate of Marion County's suburbs surpassed the City of Indianapolis' rates as early as the 1940s. This shift became more pronounced in the next two decades. During the 1950s, approximately 47,000 residents moved to the suburbs while only 1,600 residents moved to Indianapolis. While the number of new city residents increased to 8,900 during the 1960s, the area's net growth rate for this decade was only 1.8 percent.⁵

From the mid-1960s until the end of the 1980s, a concerted effort was made by civic leaders from Indianapolis' private and public sectors to reverse the negative effects of suburbanization. They decided to create a broad-based revitalization strategy that targeted five service-based industries: health and medical technology, conventions and

⁴ Jon C. Teaford, *The Rough Road to Renaissance: Urban Revitalization in America, 1940-1985* (Baltimore: Johns Hopkins University Press, 1990), 4-5.

⁵ Robert Barrows, "Indianapolis: Silver Buckle on the Rust Belt," in *Snowbelt Cities: Metropolitan Politics in the Northeast and Midwest Since World War II*, ed. Richard M. Bernard (Bloomington: Indiana University Press, 1990), 138-139.

tourism, educational research, amateur sports, and arts and culture.⁶ Each industry had its own set of projects designed to attract and retain talent in Indianapolis, encourage the relocation of companies to the city, and enhance Indianapolis' image locally, nationally, and internationally.

The purpose of this thesis is to discuss and explain the commitment to arts and culture in Indianapolis from the mid-1960s to the end of the 1980s by focusing on the origins, activities, and legacy of an extraordinary event in the history of Indianapolis' arts community: the 1986-1987 Pan American Arts Festival. Early efforts by the City Committee, a local growth coalition comprised of several civic leaders, focused on the physical revitalization of downtown Indianapolis' cultural landscape. The group's work in this area, which was part of a larger downtown revitalization project, played an important role in the creation of the Pan American Arts Festival. Ultimately, the planning and administration of this festival had a significant impact on the city's arts community as it shifted the arts and culture commitment from Indianapolis' physical structures to the actual livelihood of the organizations housed within them.⁷

Chapter One discusses the issues facing downtown Indianapolis during the postwar period in greater detail as well as their impact on the creation of the City Committee. This first chapter also explains how this group's use of arts and culture to revitalize downtown benefitted Indianapolis' arts community. Chapter Two explores the Committee's use of amateur sports to revitalize the city's core and how these efforts led

⁶ Zoe S. Erler, "Indy's Sports Strategy Set Stage For Legacy," Sagamore Institute, entry posted September 15, 2011, <http://www.sagamoreinstitute.org/article/indys-sports-strategy-set-stage-for-legacy/> (accessed April 7, 2014).

⁷ "Indianapolis' arts community" and "Indianapolis Arts and Culture" (or "Arts and Culture in Indianapolis") are used interchangeably throughout this thesis when discussing the contributions made in this area during the late twentieth century.

to Indianapolis hosting the 1987 Pan American Games. This second chapter then examines how the artistic component of these Games, the 1986-1987 Pan American Arts Festival, originated and how planning for this celebration represented a shift in the type of contributions to Indianapolis' arts community. Finally, Chapter Three provides a summary of the Pan American Arts Festival, which highlights the numerous activities that were part of the celebration. This third chapter concludes with an examination of the festival's impact on Indianapolis' arts community.

Three main primary sources were used for this thesis. The first resource is “Rebuilding Indianapolis: The Sports Initiative’ Oral Histories, 2010-2011” at the Indiana Historical Society. This collection includes interviews with twelve key players of the city’s amateur sports initiative. Several of the project’s participants were also part of the City Committee, and their interviews give perspective about some of this group’s choices regarding downtown’s revitalization. John Ketzenberger, president of the Indiana Fiscal Policy Institute, conducted all of the interviews for this collection.⁸

The next resource is oral history interviews with Susan Zurbuchen and Jim (James) Strain that were conducted by the author in January 2015. Both of these individuals were involved with the 1986-1987 Pan American Arts Festival as well as the 1987 Pan American Games. Strain served as the co-chair of the local organizing committee’s Arts and Culture division, while Zurbuchen served as the Pan American Arts Festival Coordinator. Both interviews provide a great deal of information about the planning and implementation of the arts festival.

⁸ The Indiana Fiscal Policy Institute’s website (<http://www.Indianafiscal.org/>) states that it “is a private, non-profit governmental research organization. IFPI is the state’s only independent source of continuing research into the impact of state taxing and spending policies in Indiana.” (accessed November 21, 2014).

The final principal resource is the Pan American Games X - Indianapolis (PAX-I) Records at IUPUI's University Library. These materials provide information about the planning and implementation of the 1987 Pan American Games from PAX/I's, the local organizing committee's, perspective and cover the years 1984 to 1990. A major limitation of this collection, however, involves the arts festival.⁹

Discussed in greater detail in Chapters Two and Three, the art festival was a cooperative effort between PAX/I and the city's local arts organizations, where the latter was responsible for developing and hosting the activities that were part of this celebration. Information about these individual events, then, is almost nonexistent in the PAX-I collection. Attempts to find such documentation in the institutional records of the participating arts organizations that still exist also yielded minimal results.

This circumstance means that a complete summary of *all* the events for 1986-1987 Pan American Arts Festival is not possible. There are still enough available resources, however, to give the reader an understanding of the *variety* of organizations and activities that were part of this celebration. Much of this information comes from supplementary materials, including relevant ephemera provided to the author by Zurbuchen. Lastly, despite the aforementioned limitations of the PAX-I collection, it does provide insight into the organizing committee's festival goals and objectives as well as their fundraising and marketing efforts. In the end, all of these resources are used to illustrate the origins of the Pan American Arts Festival and its impact on Indianapolis' arts community in the late twentieth century.

⁹ Pan American Games X-Indianapolis is abbreviated as both PAX/I and PAX-I. They are used interchangeably throughout this thesis.

Chapter One:

Setting the (Physical) Foundation: The City Committee's Contributions to Indianapolis Arts and Culture

For most of the late twentieth century, contributions to Indianapolis arts and culture were part of a larger effort by civic leaders to revitalize downtown, which was suffering from deteriorating buildings, increased crime, and decreased economic investment largely as a result of suburban relocation. In 1965, individuals from the city's private and public sectors attempted to address the problems affecting this area by creating the Greater Indianapolis Progress Committee (GIPC, pronounced *gypsy*). The committee, which still exists today, "is a volunteer, not-for-profit, bipartisan organization [that] represents the combined forces of local government, religion, social service and neighborhood organizations, labor, and business working together to achieve lasting solutions to community problems."¹⁰ Originally, GIPC membership was divided into various task forces that addressed and tried to solve issues that were deemed important by the organization. Some of these task forces included employment, housing, transportation, and government reorganization.¹¹

GIPC was the successor to the Indianapolis Civic Progress Association (ICPA). Incorporated in 1955, this organization consisted of members from downtown's business and financial community. During the early 1960s, ICPA's efforts to revitalize the city's

¹⁰ *What is the Greater Indianapolis Progress Committee?* [Indianapolis, IN?] [1972?].

¹¹ *Ibid.*

core included razing old buildings, clearing slums, and increasing the amount of available parking throughout downtown.¹²

A distinguishing feature of the Indianapolis Civic Progress Association and the Greater Indianapolis Progress Committee is the latter's connection to the mayor of Indianapolis. In fact, GIPC's first advisory board was appointed by newly elected Democratic Mayor John Barton, which was a practice that subsequent mayors followed as well.¹³ Essentially, the members of this organization served as the mayor's "private arm" that provided him with suggestions and advice on how to handle concerns within the city, including downtown.¹⁴

One GIPC suggestion to revitalize Indianapolis' core in the late 1960s was the creation of unified government. With support from Republican Mayor Richard Lugar, who started his term in 1968, consolidated government went into effect on January 2, 1970. This legislation, which is commonly referred to as Unigov, combined the governments of Marion County and Indianapolis. As such, the mayor now presided over both Marion County and Indianapolis. The city council and the county council, meanwhile, were integrated into a single legislative body. Much like the federal

¹² Robert Barrows, "Indianapolis: Silver Buckle on the Rust Belt," in *Snowbelt Cities: Metropolitan Politics in the Northeast and Midwest Since World War II*, ed. Richard M. Bernard (Bloomington: Indiana University Press, 1990), 144.

¹³ John J. Barton served as mayor of Indianapolis from 1964 to 1968.

¹⁴ The Greater Indianapolis Progress Committee and School of Public and Environmental Affairs at Indiana University, *Unigov and You: Local Government for Indianapolis and Marion County*, [Indianapolis, IN?] (July 1977).

government, this body balanced the mayor's powers. The final "branch" of this government was the judicial system, which was not originally affected by the new law.¹⁵

In a February 1969 *Indiana Business and Industry* article, Mayor Lugar compared Unigov to a "business corporation." This statement is not surprising given the mayor's expressed commitment to operating the city under a "private enterprise approach." Part of this approach involved appointing Indianapolis' top business leaders to various GIPC task forces. Lugar believed that these individuals' expertise and guidance would transform the city, including downtown, into an affluent and vibrant community.¹⁶

In the case of Unigov, Lugar and his supporters in the business community saw this legislation as an answer to "outdated jurisdictional boundaries and bureaucratic structures [as well as an] attempt to mend a fractured community."¹⁷ Many Democrats, meanwhile, viewed it as a Republican power grab to maintain political control of the city. They supported this argument by noting that the suburban communities incorporated under Unigov largely consisted of Republican voters. Similarly, many members of the black community believed Unigov would reduce their political power. As Indiana historian Robert Barrows notes, African Americans represented 27 percent of Indianapolis' population prior to Unigov and only 17 percent after the consolidation. The

¹⁵ Ibid.; Yael Ksander, "Moment of Indiana History: Unigov," Indiana Public Media, entry posted June 11, 2007, <http://Indianapublicmedia.org/momentofIndianahistory/unigov/> (accessed October 19, 2014).

Unigov also did not impact law enforcement, fire departments, school systems, or tax assessment.

¹⁶ "A Businessman's Approach: Indianapolis Mayor Richard G. Lugar Would 'Give Local Government a Chance. . . Let It Have Some Running Room,'" *Indiana Business and Industry* (February 1969): 12.

¹⁷ Ksander, "Moment of Indiana History: Unigov,"

<http://Indianapublicmedia.org/momentofIndianahistory/unigov/> (accessed October 19, 2014).

political power blacks gained in the city during the 1960s, then, appeared to be in jeopardy under this new legislation.¹⁸

The issues surrounding the creation of Unigov were debated in the Indiana General Assembly for only four months before the legislation was passed in the Republican-controlled House and Senate. In addition, no popular referendum was held on the measure. Even though a public vote was not required under state law, the Assembly could have given residents an opportunity to voice their opinions on the matter. For Unigov supporters, however, such an opportunity would have created unnecessary controversy as well as delayed the passage of the bill. Preventing a public vote largely avoided these concerns and helped Lugar and his supporters move forward in their efforts to revitalize downtown Indianapolis.¹⁹

Even before the establishment of Unigov, noticeable progress had been made by the Lugar administration to improve the city's core. These changes are discussed in a February 1969 *Indiana Business and Industry* article by John Walsh, vice president of Indiana National Bank. As a local businessman, Walsh's view of downtown Indianapolis matches that of Lugar and his supporters. In fact, he opens his article with a comment he overheard a visitor say a few years earlier about hating his trips to the city. Walsh posits possible reasons for this statement, including a shortage of first-class hotels and restaurants, an unimpressive skyline, an out-of-date bus terminal, deteriorating streets and sidewalks, the absence of a conventional center, the lack of a major league sports team,

¹⁸ Barrows, "Indianapolis: Silver Buckle on the Rust Belt,"150; William Crawford, interview by John Ketzenberger, December 2, 2010, transcript, "Rebuilding Indianapolis: The Sports Initiative," Indiana Historical Society, Indianapolis, Indiana, 2.

¹⁹ Barrows, "Indianapolis: Silver Buckle on the Rust Belt,"148-49. One of the immediate results from the establishment of Unigov was that Indianapolis became the thirteenth largest city in the nation.

and the lack of attention to cultural arts. He goes on to argue, however, that these issues from the early 1960s were no more.²⁰

Walsh spends the rest of his article discussing the city's recent transformation. Some of these changes include the merger between the Indianapolis campuses of Indiana University and Purdue University to create Indiana University Purdue University at Indianapolis (IUPUI), a new Greyhound bus terminal across from the State House, development of the Metropolitan Indianapolis Interstate System, construction and renovation of existing downtown buildings, and a new skyline dominated by several multistory office buildings. He also addresses several additions to Indianapolis' cultural landscape, including the recent completion of Clowes Memorial Hall on the campus of Butler University and the Indianapolis Children's Zoo at Washington Park, the upcoming opening of the Indianapolis Museum of Art, the refurbishing of several State monuments, and the beautification of local parks.²¹

While these changes were viewed by Walsh as progress, others in the city were more critical. Two notable controversies from this period involved the expansion of IUPUI's campus and the location of the Interstate Highway System. In both cases, the main concern involved the property that was partially or fully demolished for these

²⁰ John R. Walsh, "Indianapolis, on the upswing, resembles little the capital city of six years ago," *Indiana Business and Industry* (February 1969): 10-15. In addition to his position at Indiana National Bank, Walsh had a very active civic life. Some of the organizations he was (or would end up) a part of include Historic Landmarks Foundation of Indiana (now Indiana Landmarks), Indiana Repertory Theater, Metropolitan Arts Council of Indianapolis, and the Indianapolis Museum of Art.

²¹ *Ibid.* Prior to the creation of IUPUI, the satellite campus of Indiana University at Indianapolis consisted of various schools that were located in and near downtown. The schools for the satellite campus of Purdue University at Indianapolis, meanwhile, were all situated outside downtown on 38th Street. The two refurbished monuments that Walsh mentions are the Soldiers and Sailors Monument on Monument Circle and the Indiana World War Memorial.

projects. The affected areas were largely in poor and black neighborhoods filled with blighted buildings.²²

In these communities, some residents expressed dissatisfaction with how property was acquired by IUPUI and the Indiana State Highway Department. John Torian, a local civil rights activist and coordinator of the Indianapolis Community Action Against Poverty (CAAP), for example, argued that the university and the Highway Department used “scare tactics” to coerce residents to sell their houses and businesses. To make matters worse, those who did agree to sell were not given a fair market value on their property.²³

Torian, along with other local advocacy groups such as Homes Before Highways (HBH) and the Westside Improvement Association, attempted to stop the acquisition of land in these neighborhoods by meeting with university and highway officials, but to no avail. In the case of IUPUI, the director of the university’s real estate department, Charles Hardy, argued that he had educated the residents of affected neighborhoods about IUPUI’s acquisition plans. An important part of this process involved establishing the point that the university was not going to buy up *all* the land in the neighborhoods surrounding the campus. Similarly, the property subject to purchase would be acquired over several years, thus giving residents time to decide whether they wanted to stay or leave. Those who decided to sell would be given a fair market value for their property. Finally, Hardy stated that “livable” homes and businesses would not be demolished if an

²² The area affected by the expansion of IUPUI’s campus was Indiana Avenue, which university officials referred to as “University Quarter.” Located on the northwest side of downtown, Indiana Avenue was a prominent African-American neighborhood from the late nineteenth to mid twentieth centuries.

²³ Ralph D. Gray, *IUPUI: The Making of an Urban University* (Bloomington: Indiana University Press, 2003), 53-54, 61.

owner wished to remain there. The others, meanwhile, would not be torn down “until the university needs the land for university purposes.”²⁴

Very little could be done by these opposition groups to prevent the expansion of IUPUI or the creation of the Interstate Highway System. As demonstrated by Walsh’s article, both of these projects received strong support from downtown’s business community as well as the Lugar administration. In fact, plans for a downtown university originated with Indianapolis business leaders, not IU or Purdue officials. Shortly after these plans were developed, the Metropolitan Development Commission designated the area around the campus as “University Quarter.”²⁵

Following this announcement, the Indiana General Assembly began allocating small amounts of money to purchase available land in the area. This effort continued until it was determined that the state legislature no longer had enough money to finish the project. The expansion of IUPUI’s campus then became the responsibility of the university.²⁶

In the minds of local business and political leaders, the expansion of IUPUI’s campus and the creation of the Interstate System presented numerous opportunities to enhance downtown Indianapolis, including removing blighted buildings, improving downtown’s traffic situation, and establishing a university in the city’s core. As noted by former Republican legislator John Mutz, an attitude existed among Lugar and his

²⁴ Ibid., 55-56.

²⁵ John Mutz, interview by John Ketzenberger, November 14, 2010, transcript, “Rebuilding Indianapolis: The Sports Initiative,” Indiana Historical Society, Indianapolis, Indiana, 2-3.

²⁶ Gray, *IUPUI: The Making of an Urban University*, 49; Mutz, interview by John Ketzenberger, November 14, 2010, 2-3.

supporters that a great city required a great university.²⁷ In addition, these leaders also believed that the Interstate System would not only improve downtown traffic but also make it easier for suburban residents to travel into the city's core.²⁸ Viewed under the lens of progress, these two projects were championed by Lugar and his supporters with minimal consideration given to opposing views. As a result, these activities (as well as the others noted by Walsh) would move forward as part of downtown's physical transformation.

While downtown Indianapolis was on an "upswing" by the end of the 1960s, there was still more that needed to be done. An important part of this work involved improving the city's image. In an economic climate study commissioned by the Indianapolis Chamber of Commerce in 1972 known as the Fantus Report, researchers determined that Indianapolis did not have a negative image, rather, it had *no* image. The only national attention the city received at this time was during the Indianapolis 500, an annual automobile race that has been held since 1911.²⁹

Even though this study was published in the early 1970s, city leaders were still struggling to improve Indianapolis' image towards the end of the decade. Part of the issue was that local residents often referred to the city as "Naptown" or "India-no-place."

²⁷ Mutz, interview by John Ketzenberger, November 14, 2010, 2-3.

²⁸ Barrows, "Indianapolis: Silver Buckle on the Rust Belt," 140.

²⁹ Dave Frick, interview by John Ketzenberger, November 15, 2010, transcript, "Rebuilding Indianapolis: The Sports Initiative," Indiana Historical Society, Indianapolis, Indiana, 15. Mayor Lugar's press conference about the report's results is on the University of Indianapolis's Digital Mayoral Archives website, <http://uindy.archivestree.com/item/?itemid=548057> (accessed October 23, 2014).

These nicknames were derogatory and implied that there was nothing exciting to do in Indianapolis.³⁰

Other problems that were present in the city during the early 1960s carried over into the next decade as well. Those issues, which are spelled out in a 1978 report by the Department of Metropolitan Development, included abandoned housing, loss of tax base, inefficient use of public capital investment, social and economic segregation, high cost of urban facilities and amenities, and inefficient energy consumption.³¹ The main cause of these issues, as noted above, was the population shift of mostly white, middle- and upper-class families from the city's core to the suburbs. This shift resulted in a population decline in and near downtown Indianapolis.³²

While downtown still faced a number of problems in the 1970s, a foundation for growth and revitalization had been set by the end of Lugar's administration. This effort continued with the election of Republican Mayor William (Bill) Hudnut III in 1975. Hudnut started his duties after serving as pastor at a local Presbyterian church for almost a decade. He would eventually go on to become Indianapolis' longest-serving mayor, remaining in office until 1992.

Throughout his time in office, Hudnut had the characteristics of a "messiah mayor": effectively defeating opposition, winning reelections, and remaining in the mayor's seat year after year. According to historian Jon C. Teaford, such success was the

³⁰ Barrows, "Indianapolis: Silver Buckle on the Rust Belt," 153.

³¹ From *The Encyclopedia of Indianapolis*, s.v. "Metropolitan Development Commission." The Metropolitan Development Commission is the policy-making body for the Department of Metropolitan Development that was created through Unigov. One of the commission's major responsibilities is adopting the Marion County Comprehensive Plan. Prepared in consultation with residents, this plan is the basis for local government's development strategies and land use regulations.

³² Department of Metropolitan Development, *A Growth Policy for Indianapolis* (May, 1978).

result of messiah mayors' reputation as "urban saviors." From the mid-1970s to the end of the 1980s, these leaders employed various revitalization strategies to address the economic issues noted above and to create a downtown renaissance. Most residents were grateful for these changes and reelected these individuals as a result.³³ Some of the strategies employed by Hudnut and his team are discussed in greater detail below.

Around the same time Mayor Hudnut took office, a small group of young urban professionals started meeting in their personal time to discuss how they could improve the city, especially downtown. Though the earliest meetings resulted only in a list of ideas, many of these suggestions would become reality with the help of local government and private enterprise. The name of this group responsible for several of the changes that occurred in downtown Indianapolis from the mid-1970s to the end of the 1980s was the City Committee.

According to the *Encyclopedia of Indianapolis*, the City Committee was an "unofficial, self-selected group [of approximately thirty members] that worked behind the scenes to advance [downtown Indianapolis'] revitalization efforts."³⁴ This organization was not the first of its kind in Indianapolis. During the 1960s, the *Indianapolis Times* identified an organization known as the "39 Club." The club's thirty-nine members represented the city's top leaders in the private sector and included industrialists, bank presidents, real estate developers, newspaper editors, lawyers, and members of the Lilly pharmaceutical company.³⁵

³³ Jon C. Teaford, *The Rough Road to Renaissance: Urban Revitalization in America, 1940-1985* (Baltimore: Johns Hopkins University Press, 1990), 255-56, 268-69.

³⁴ *Encyclopedia of Indianapolis*, s.v. "City Committee."

³⁵ Barrows, "Indianapolis: Silver Buckle on the Rust Belt," 145.

Like the City Committee, the 39 Club was an informal group whose membership was self-selected. The characteristics of this organization fit what would subsequently be called a “growth regime” (or growth coalition). According to political scientists Burbank, Andranovich, and Heying, a growth regime “is a network of public and private leaders that functions as an informal government within a city.”³⁶ This group makes the decisions that are essential to understanding why civic leaders in power undertake some actions and not others and are more important to understanding changes in a city’s policies than what elected and appointed officials do.³⁷ In regards to the 39 Club, the aforementioned *Times* article argued that the organization’s members had direct control over the city’s economic life and that local public officials needed the 39 Club more than the 39 Club needed them.³⁸

The question at this point becomes *how* were the 39 Club and City Committee able to exert so much power in city affairs? The origins of this answer date back to the 1940s. During this time, Indianapolis’ mayors could only serve single terms, which made it very difficult for them to develop and implement long-range plans for the city.³⁹ Leaders in the private sector, meanwhile, did not have this concern. As a result, groups like the 39 Club had plenty of time to discuss and develop long-term strategies for Indianapolis. Most importantly, these individuals also had financial resources available to implement their plans, which was not always the case for the city’s mayors.

³⁶ Matthew J. Burbank, Gregory D. Andranovich, and Charles H. Heying, *Olympic Dreams: The Impact of Mega-Events on Local Politics* (Boulder, CO: Lynne Rienner Publishers, 2001), 7.

³⁷ *Ibid.*

³⁸ Barrows, “Indianapolis: Silver Buckle on the Rust Belt,” 145.

³⁹ *Ibid.*, 144.

With the establishment of Unigov in 1970, the mayor of Indianapolis wielded more power than that of his predecessors.⁴⁰ As the first leader under this new system, Mayor Lugar got to determine what his working relationship would be with the city's business community. Given his aforementioned commitment to the "private enterprise approach" of running government, Lugar decided to develop various partnerships with this group. Through organizations such as the Greater Indianapolis Progress Committee, the city's private and public sectors worked together in a variety of areas, including revitalizing downtown Indianapolis.

The various development projects employed by GIPC and Lugar during the 1960s and early 1970s (see above) strengthened the relationship between the city's business leaders and public officials.⁴¹ By the time Hudnut became Indianapolis' new mayor, the city's "public-private partnership" was solid. As such, Hudnut would go on to work with both GIPC and the City Committee as part of his efforts to continue the revitalization projects of his predecessors.

An almost identical trajectory occurred in other cities as business and political leaders came together to solve the problems facing the nation's downtowns. These groups created numerous growth coalitions throughout the northeast and midwest during the 1950s and 1960s: Pittsburgh's Allegheny Conference on Community Development, Greater Baltimore Committee, Boston Coordinating Committee, and Chicago Central Area Committee. Over the next couple of decades, these organizations (much like GIPC

⁴⁰ Ibid., 150.

⁴¹ Joel Rast, "Creating a Unified Business Elite: The Origins of the Chicago Central Area Committee," *Journal of Urban History* 37, no. 4 (July 2011): 597. Rast makes this argument in reference to the Chicago Central Area Committee, which had the support of Mayor Richard J. Daley. This point, however, also applies to the situation in Indianapolis.

and the City Committee) helped transform downtowns and their surrounding neighborhoods.⁴²

First-hand information about the City Committee's involvement in transforming downtown Indianapolis is discussed in "Rebuilding Indianapolis: The Sports Initiative' Oral Histories Project, 2010-2011." This resource is useful because there are no written records from the Committee about its work.⁴³ Despite the possible limitations of oral histories in general (i.e., accidental or purposeful omission of information by participants), this collection still provides important information about the group. Specifically, it discusses membership demographics, the relationships between members, and the institutional resources members brought to the group. As political scientist Nicholas Bauroth argues, these factors can help explain the goals and subsequent policies of a growth regime.⁴⁴

The members of the City Committee, as noted above, represented both the public and private sectors of Indianapolis. The earliest members were a group of male friends who worked downtown for the city's top leaders in business and government. Dave Frick, for example, was deputy mayor under Hudnut; Bill McGowan worked for American Fletcher National Bank, an Indianapolis company founded in the nineteenth century; Ted Boehm was a partner at Baker and Daniels law firm; and Jim Morris served as Mayor Lugar's Chief of Staff before becoming Director of Community Development at Lilly Endowment, which is one of the world's largest philanthropic foundations. As the core element of the City Committee, these men held informal

⁴² Ibid., 583-84.

⁴³ Frick, interview by John Ketzenberger, November 15, 2010, 7.

⁴⁴ Nicholas Bauroth, "The Reluctant Rise of an Urban Regime: The Exercise of Power in Fargo, North Dakota," *Journal of Urban History* 37, no. 4 (July 2011): 520.

meetings around Indianapolis to discuss their ideas for revitalizing downtown. These suggestions were then relayed to their bosses.⁴⁵

The bosses, who were usually presidents, CEOs, and high-ranking government officials, represented the second element of the City Committee. Members of this group included Mayor Hudnut, real estate developers Herb and Melvin Simon, Tom Lake, chairman of Lilly Endowment, and Frank McKinney, president of American Fletcher National Bank. Ultimately, they were responsible for deciding whether or not the Committee's suggestions would be supported, usually financially.⁴⁶

The last element of the City Committee included local members of Indiana's General Assembly. John Mutz and Ned Lampkin represented the Republican side, while William Crawford and Louis Mahern represented the Democratic side. Their main role in the organization involved supporting legislation that benefitted the Committee's revitalization efforts. Crawford, the sole minority member, notes that he supported a food and beverage tax as well as hotel/motel tax to fund some of the coalition's projects.⁴⁷

When the interview subjects of "Rebuilding Indianapolis" were asked to describe downtown in the early and mid-1960s, those who were in the city at this time did not have the most positive reactions. Their attitudes are summarized by Mutz:

Indianapolis in the 1960s was a city with a decaying downtown. Retail activity had dropped. There were not a lot of reasons to come to downtown and to be downtown except during the business day. We still had a vital business community downtown with office buildings and

⁴⁵ Frick, interview by John Ketzenberger, November 15, 2010, 9.

⁴⁶ Ibid.

⁴⁷ Crawford, interview by John Ketzenberger, December 2, 2010, 8-9.

headquarters and things of that kind. But, in terms of other things for people to do, including great restaurants and entertainment, there just weren't a whole lot of these at that point.⁴⁸

Most of these individuals noted becoming more optimistic about downtown's future following Mayor Lugar's election in 1968. In fact, former Indianapolis Chamber of Commerce President Tom King stated that his decision to return to Indianapolis after serving in the Air Force was the result of this election. Regarding Lugar, King recalls that he was "a young progressive mayor—a mayor that was trying to unite all factions of the city."⁴⁹ This quality was very attractive to King and several of the other core members who formed the City Committee.

The City Committee's rationale for revitalizing downtown is also addressed in "Rebuilding Indianapolis." Each of the study's participants listed one or more of the following reasons for this effort: attracting talented people and companies to the city, creating job opportunities for residents already in the city, raising the area's tax base, and reversing the negative effects of suburbanization in the district.⁵⁰ These feelings are successfully articulated by Sid Weedman, former director for the Commission for Downtown:

I think the trigger [for downtown revitalization] was that corporations and political and civic leadership were all concerned about how do we retain business and people? How do we attract new business and people? How can we be competitive with cities that are at the foot of a mountain or on a seashore because we have no natural amenities?⁵¹

⁴⁸ Mutz, interview by John Ketzenberger, November 14, 2010, 1.

⁴⁹ Tom King, interview by John Ketzenberger, November 1, 2010, transcript, "Rebuilding Indianapolis: The Sports Initiative," Indiana Historical Society, Indianapolis, Indiana, 2.

⁵⁰ "Rebuilding Indianapolis: The Sports Initiative," Indiana Historical Society, Indianapolis, Indiana.

⁵¹ Sid Weedman, interview by John Ketzenberger, November 3, 2010, transcript, "Rebuilding Indianapolis: The Sports Initiative," Indiana Historical Society, Indianapolis, Indiana, 2.

These points make up the main argument of urban scholar Richard Florida's book *The Rise of the Creative Class*. In this study, Florida posits that the people responsible for the economic vitality of cities (i.e., the creative class) choose to live in places that they personally like; they do not choose places to live based on the location of companies with available jobs. Companies, however, choose where they will locate and grow based on their access to talented and creative people. This point is due to the belief that these individuals bring lots of value to their businesses and as such organizations will actively pursue them. If a city has limited access to these individuals, companies will likely not move there. To attract this creative class, then, cities have to create and provide a variety of activities and experiences that will bring talent to their towns, which in turn will bring companies, additional job opportunities, and an improved tax base.⁵² Even though Florida's book (and his introduction of the term "creative class") was released a couple of decades after the City Committee's involvement in Indianapolis, his main argument was the driving force behind the group's revitalization efforts during the 1970s and 1980s.

This plan involved continuing as well as expanding the service-based strategies of the Committee's predecessors to improve downtown Indianapolis. Despite strong support within the group, convincing non-members to support these efforts sometimes proved to be more challenging. A particular hurdle was the representatives in the Indiana General Assembly who did not represent Marion County. These individuals, like the rest of the legislature, understood that unbalanced political and financial attention in favor of

⁵² Richard Florida, *The Rise of the Creative Class: And How It's Transforming Work, Leisure and Community in Everyday Life* (New York: Basic Books, 2002), 6-7.

Indianapolis/Marion County would result in less attention and financial support given to communities outside of the city.

This point, as Mutz argues, resulted in non-Marion County legislators' resentment towards Marion County representatives, which was partly reflected in their decision to vote against City Committee-supported bills. Not surprisingly, addressing this problem came down to Indianapolis legislators developing relationships with representatives from outside the county. For example, support of bills and other legislation that benefitted non-Marion County communities was given by Indianapolis legislators in exchange for the former's support of legislation that benefitted the City Committee's efforts to revitalize downtown.⁵³

In terms of implementing the Committee's revitalization strategy, obstacles were minimal. Those that did exist (such as the non-Marion county members of the Assembly), however, were almost always solved in the group's favor. This point illustrates the amount of power the Committee had as well as a lack of formidable opposition within the city.

To successfully overcome a strong regime like the City Committee, political scientist Clarence Stone argues that an alternative regime must be formed that does more than "simply withhold compliance" to the coalition in power.⁵⁴ Such a group would need to have access to similar resources as its challenger as well as "a body of support that is suitable and durable enough to govern."⁵⁵ While the opposition groups discussed above

⁵³ Mutz, interview by John Ketzenberger, November 14, 2010, 7-9.

⁵⁴ Clarence Stone, *Regime Politics: Governing Atlanta, 1946-1988* (Lawrence: University Press of Kansas, 1989), 228.

⁵⁵ *Ibid.*

(Indianapolis Community Action Against Poverty, Homes Before Highways, the Westside Improvement Association), did try and prevent certain City Committee actions from occurring (ex. expansion of IUPUI, creation of the interstate system), they did not have the economic or political resources to be an actual threat. The Committee, meanwhile, clearly had both assets even though the coalition's political power was not the same as the city's elected officials.

This last point highlights a popular criticism of the City Committee (and related organizations such as GIPC). Opponents viewed this group as an influential organization with no accountability.⁵⁶ Because the Committee was an informal organization (i.e., “growth regime”) rather than part of local government, public accountability was not required. Once again, the Committee's political and financial power played an important role in this situation. Its access to these resources meant that the group could implement whatever plans it felt would improve downtown Indianapolis without having to consider others' opinions or criticisms.

With this power, the members of the City Committee decided to focus on issues that were important to them. This practice is common among most growth regimes as “city policy largely reflects the needs and desires of the supporting coalition.”⁵⁷ Since several City Committee members lived and/or worked downtown during the 1970s and 1980s, they advocated for strategies that would help revitalize this particular area of Indianapolis. Once again, the group's main revitalization strategy during this time

⁵⁶ Barrows, “Indianapolis: Silver Buckle on the Rust Belt,” 148.

⁵⁷ Bauroth, “The Reluctant Rise of an Urban Regime,” 521.

involved growing the service-based industries of health and medical technology, conventions and tourism, educational research, amateur sports, and arts and culture.

This service sector strategy was employed in other northeastern and midwestern cities (though the specific industries sometimes varied) largely as a response to the negative effects of deindustrialization. As factories continued to close and/or relocate overseas, civic leaders realized that new industries would need to be tapped into to keep cities financially afloat.⁵⁸ Another reason for this trend involved the understanding of downtown as “a collection of opportunities for individual experiences.” According to urban historian Carl Abbott, this view, which was popular from 1975 to 1985, focused on people who lived outside of the city’s core (ex. tourists, conventioners, and suburbanites).⁵⁹ As noted above, civic leaders believed the best way to attract these individuals was to create a variety of fun and enjoyable experiences.

Throughout the northeast and midwest, the arts and culture industry would play an important role in this effort. As noted above, the use of arts and culture to revitalize downtown Indianapolis predates the City Committee. In the 1960s, industrialist and philanthropist Josiah K. (J.K.) Lilly, Jr. was in his waning years. J.K. Lilly, Jr., along with his brother Eli Lilly and father Josiah K. Lilly, Sr. had established the Lilly Endowment in 1937. The foundation’s main focus was (and still is) on education, religion, and community service throughout the world. As an act of community service

⁵⁸ Teaford, *The Rough Road to Renaissance*, 273.

⁵⁹ Carl Abbott, “Five Downtown Strategies: Policy Discourse and Downtown Planning Since 1945,” in *Urban Public Policy: Historical Modes and Methods*, ed. Martin V. Melosi (University Park: Pennsylvania State University Press, 1993), 15-16.

to the residents of Indianapolis, the children of J.K. Lilly, Jr. donated his Oldfields estate to the Art Association of Indianapolis following his death in 1966.⁶⁰

The following year, twenty-two male civic leaders formed the Penrod Society. Since the beginning, the members of this volunteer organization have been dedicated to supporting “the cultural and educational activities of Indianapolis-area artists, students, and arts organizations.”⁶¹ Early efforts focused on helping the Art Association of Indianapolis raise funds for the construction of a museum on the Oldfields estate. To accomplish this goal, the Penrod Society held a fair entitled “An Afternoon at Oldfields.” The proceeds from this event, along with major donations from local businessmen Eli Lilly, Herman C. Krannert, and George Clowes, resulted in the creation of the Indianapolis Museum of Art (IMA), which opened in 1969.⁶²

In the same year as the establishment of the IMA, the Tax Reform Act of 1969 was passed. A comprehensive reform of the country’s income tax laws, the legislation included several components. Most relevant to this discussion were the measures enacted for private foundations. The Tax Reform Act of 1969 required these foundations to

⁶⁰ *Encyclopedia of Indianapolis*, s.v. “Lilly Endowment”; Gray, *IUPUI: The Making of an Urban University*, 66. The Art Association of Indianapolis was established in 1883 by May Wright Sewall to help promote the study of art throughout the city. Part of this plan involved offering locals a chance to enroll in the Association’s John Herron School of Art as well as visit the John Herron Art Museum. Even though the School and Museum were physically located next to each other at 16th Street and Pennsylvania Avenue, they were independently run by the 1930s: the former by the Art Association and the latter by new director Donald Mattison. Thanks to Mattison’s leadership, the School gained an international reputation for producing some of the finest artists in the country. Despite this acclaim, the school struggled financially. As a result, the Art Association of Indianapolis’ leaders agreed to transfer the John Herron School of Art to Indiana University in 1967 and then to the newly created IUPUI in 1969 to keep the institution’s doors open.

⁶¹ Penrod Arts Fair, “A History of Service,” <http://www.penrod.org/history> (accessed May 10, 2015). William J. Mead, John A. Roberts, Carl Weinhardt, and Theodore (Ted) Boehm are a few of the organization’s founders.

⁶² *Ibid.* James H. Madison, *Eli Lilly: A Life, 1885-1977* (Indianapolis: Indiana Historical Society, 1989), 274. The Art Association of Indianapolis changed its name to the Indianapolis Museum of Art (IMA) in 1969. It is currently located northwest of downtown at 38th Street and Michigan Road.

distribute a minimum amount of their wealth annually. Originally, this minimum payment varied based on investment rates and market yields. When the Tax Reform Act of 1981 was passed, however, private foundations were then required to distribute 5 percent of their wealth annually. Often referred to as “the payout requirement,” this measure was enacted to make sure that the money from these organizations benefited the public good rather than the foundations (or donors) themselves.⁶³

The Tax Reform Act of 1969 increased the number and amount of contributions from foundations across the nation, including Lilly Endowment. Throughout the 1970s and 1980s, many monetary gifts from this organization helped support the City Committee’s efforts to revitalize downtown Indianapolis. The origins of this commitment date back to 1972. During a conversation with then-mayor Richard Lugar, Eli Lilly, in his final years, discussed his interest in improving downtown. This decision was largely based on the fact that his grandfather Colonel Eli Lilly had found success in Indianapolis when he opened his eponymous pharmaceutical company in 1876. This new priority of the Endowment, then, was a way for the Lillys to give back to the community that had given them so much. Ultimately, Eli Lilly supported a revitalization plan that provided broad community support, including in the areas of arts and culture.⁶⁴

It is difficult to overstate the importance of the Lilly Endowment. It helped finance (in varying degrees) a majority of the projects that occurred in Indianapolis during this time period. In terms of arts and cultural organizations, the Endowment

⁶³ Angie Kim, “Fixing a Problem of Foundation Payout,” Private Foundations Plus Blog, entry posted April 30, 2014 <http://privatefoundationsplus.blogspot.com/2014/04/fixing-problem-of-foundation-payout.html> (accessed October 29, 2014).

⁶⁴ Madison, *Eli Lilly: A Life*, 221; *Encyclopedia of Indianapolis*, s.v. “Lilly Endowment”; Frick, interview by John Ketzenberger, November 15, 2010, 8; Mutz, interview by John Ketzenberger, November 14, 2010, 6.

provided 169 grants to these groups between 1970 and 1989 that were worth approximately \$30 million dollars.⁶⁵ Even though the Endowment was not the only philanthropic player that helped revitalize downtown during the late twentieth century—others included the Krannert Charitable Trust, Clowes Fund, and Indianapolis Foundation—it was definitely the largest.⁶⁶

According to Mutz, another strength of the Endowment was the leadership's ability to "convene" a diverse group of people around an issue. Because downtown revitalization was an important topic to the foundation, its leaders used the Endowment's influence in the city to bring others who were also passionate about this issue together. Jim Morris played a major role in this effort, not only as a foundation employee but also as a member of the City Committee. He effectively found people with both the resources (financial and political) and ideas to help improve downtown.⁶⁷

A commitment to arts and culture did not exist just among the Lilly Endowment but within the local government as well. In the mid-1960s, the Metropolitan Arts Council was created at the suggestion of the Greater Indianapolis Progress Committee. Developed to promote and sponsor arts and cultural organizations throughout

⁶⁵ *Encyclopedia of Indianapolis*, s.v. "Performing Arts."

⁶⁶ *Encyclopedia of Indianapolis*, s.v. "Lilly Endowment"; *Encyclopedia of Indianapolis*, s.v. "Krannert Charitable Trust"; *Encyclopedia of Indianapolis*, s.v. "Indianapolis Foundation"; Ollan Cassell, interview by John Ketzenberger, November 15, 2010, transcript, "Rebuilding Indianapolis: The Sports Initiative," Indiana Historical Society, Indianapolis, Indiana, 24.

⁶⁷ John Mutz, interview by Philip Scarpino, April 11, 2006, transcript [Session 2, Part 2], "[Leadership] Oral History Project," Ruth Lilly Special Collections & Archives, Indiana University- Purdue University Indianapolis, 6, <http://hdl.handle.net/2450/361> (accessed August 31, 2015).

Indianapolis, one of the agency's earliest activities was creating the first catalogue of these institutions in the city.⁶⁸

In 1969, the Indiana Arts Commission (IAC) was established. An outgrowth of the National Endowment for the Arts, the commission was created to help develop and stimulate cultural arts throughout the state. To this day, a large part of this effort involves awarding grants to various institutions and artists each year. Funds for the IAC come from the Indiana General Assembly.⁶⁹

By the 1970s, using arts and culture to revitalize downtown Indianapolis was being promoted by the Lilly Endowment, local government, and the City Committee. The Committee focused its efforts on the physical revitalization of downtown's cultural landscape. Such work served as a continuation of efforts from the previous decade. The recent influx of financial resources from both the private and public sectors, however, resulted in a greater number and variety of cultural institutions and organizations affected by this work.

Most of the cultural projects that took place during the 1970s involved the beautification of local parks and monuments and were completed to enhance downtown's physical landscape as well as increase feelings of civic pride in the city. One of these projects was Obelisk Square, now known as Veterans Memorial Plaza, at the Indiana World War Memorial Plaza. As part of the beautification efforts, which were completed in preparation for America's bicentennial, the asphalt around the fountain and hundred

⁶⁸ *What is the Greater Indianapolis Progress Committee?* (1972); *1965-66 A New Brief Guide to the Cultural Resources of Greater Indianapolis*; *Programming Possibilities for a Community Arts Council* (1973).

⁶⁹ *Encyclopedia of Indianapolis*, s.v. "Indiana Arts Commission."

foot tall obelisk was replaced with grass. Trees were planted in the area as well.⁷⁰ A similar project was undertaken a few years later, with financial assistance from the Lilly Endowment and Krannert Charitable Trust, to beautify the oldest park in the city, Military Park.⁷¹

The final beautification project involved Monument Circle. Considered the “heart of downtown Indianapolis,” the Circle is best known as the home of the Soldiers’ and Sailors’ Monument which began construction in 1888 to honor Hoosier Civil War veterans. People who wanted to view this structure up-close during the 1960s and early 1970s faced the precarious situation of pothole-filled streets. Beyond the physical danger, the Circle was not aesthetically pleasing. Solving these problems involved the combined forces of the City of Indianapolis, state government (the Soldiers’ and Sailors’ Monument is owned by the State of Indiana), and the private sector. The finished product, which was completed in 1978, included new bricks around the Circle as well as the addition of trees, flowers, and lights.⁷²

In the 1980s, there was a large effort by the city’s civic leaders to restore cultural structures downtown as well as move existing institutions into the city’s core. This plan not only saved several historic buildings from demolition, but it also helped improve downtown’s physical landscape, created a greater number of activities for residents and visitors to enjoy, and offered several of the city’s local cultural groups new or newly

⁷⁰ *Encyclopedia of Indianapolis*, s.v. “Indiana World War Memorial Plaza.”; “Veterans Memorial Plaza, <http://www.in.gov/iwm/2330.htm> (accessed October 30, 2014).

⁷¹ *Encyclopedia of Indianapolis*, s.v. “Military Park.” Military Park is currently located at 601 West New York Street.

⁷² Frick, interview by John Ketzenberger, November 15, 2010, 16-17; Circle Celebration Collection, 1978. Indiana Historical Society, Indianapolis, Indiana.

renovated buildings to conduct their operations. The first project of this sort actually took place in the 1970s at Indianapolis City Market.

Built in 1886, this market was originally constructed for residents to purchase food items from local vendors. Even though the establishment was still in operation during the 1970s, it was in serious need of repair. Following Eli Lilly's aforementioned conversation with Mayor Lugar about his commitment to downtown, leadership at Lilly Endowment decided it would help finance the restoration of the market. This project, which lasted from 1972 to 1977, resulted in the construction of two new wings that provided additional gathering spaces for lunchtime visitors.⁷³

A related priority for civic leaders involved downtown's historic theatres. In the late 1970s, a multimillion dollar renovation was scheduled for Indiana Theatre. Opened in 1927, this Spanish baroque-style building was a local marvel that originally included bowling alleys, game rooms, barbershops, and a small restaurant. It was also home to the Indiana Roof Ballroom, located on the top floor, and a 3,200-seat movie theatre.

In 1975, the Indiana Theatre ceased operations as a cinema and was soon scheduled for demolition. Financial assistance from the federal and local governments as well as the private sector, however, saved the building and resulted in its restoration. The first two levels of the renovated building became the new home of the Indiana Repertory

⁷³ *Encyclopedia of Indianapolis*, s.v. "City Market"; Mutz, interview by John Ketzenberger, November 14, 2010, 6. City Market was listed on the National Register of Historic Places in 1974.

Theatre (IRT), a not-for-profit professional theatre company founded in 1972, while the ballroom continued its operations on the top floor.⁷⁴

A very similar experience occurred at Circle Theatre. Opened in 1916, this 3,100-seat theatre was one of the oldest movie palaces in the Midwest and was recognized for its ancient Greek and Roman motifs. Beyond films, the theatre also offered a variety of live shows throughout the early to mid-twentieth century.⁷⁵

After sixty-five years in business, the movie theatre closed. City leaders, who saw an opportunity to continue improving Monument Circle, convinced the Indianapolis Symphony Orchestra (ISO), the world-renowned company founded in 1930, to move from its location at Butler University's Clowes Memorial Hall to the newly vacant building. This agreement led to a multimillion dollar renovation of Circle Theatre which was completed in late 1984.⁷⁶

The final historic downtown theatre to undergo major renovations was the Walker Theatre. Opened in 1927, this four-story building was one of the lasting legacies of famed black haircare entrepreneur Madam C.J. Walker. Beyond the 1,500-seat art-deco movie theatre, "the Walker" also housed a drugstore, beauty salon, beauty school,

⁷⁴ *Encyclopedia of Indianapolis*, s.v. "Indiana Repertory Theatre"; *Encyclopedia of Indianapolis*, s.v. "Indiana Theatre."; Frick, interview by John Ketzenberger, November 15, 2010, 35-36. The IRT performed at the Athenaeum, located downtown at 401 East Michigan Street, from 1972 until 1979. When the company relocated to Indiana Theatre, located downtown at 140 West Washington Street, they had three performance spaces available to them: the 600-seat Mainstage, the 250-seat Upperstage, and the 150-seat Cabaret Club. Indiana Theatre was listed on the National Register of Historic Places in 1979.

⁷⁵ Circle Theatre is currently located at 45 Monument Circle.

⁷⁶ *Encyclopedia of Indianapolis*, s.v. "Circle Theatre"; Bill Hudnut, interview by John Ketzenberger, March 11, 2011, transcript, "Rebuilding Indianapolis: The Sports Initiative," Indiana Historical Society, Indianapolis, Indiana, 15; Indianapolis Symphony Orchestra, "History and Mission," <http://www.Indianapolissymphony.org/about/symphony.aspx> (accessed November 4, 2014). Clowes Memorial Hall is currently located almost six miles outside of downtown Indianapolis on the campus of Butler University.

restaurant, grand casino ballroom, professional offices, and the Madam C.J. Walker Manufacturing Company. These various businesses helped the Walker become one of the most popular destinations on Indiana Avenue, the historically black neighborhood located on the northwest side of downtown, from the 1920s to the 1950s. In addition, it was a noted source of pride for the black residents who lived in this area, partly because they were often barred from the city's white-owned venues during this time.⁷⁷

In the 1950s and 1960s, legislation was passed locally that opened up previously off-limits housing and schooling to the city's African Americans. These new laws resulted in an exodus of black residents from the Indiana Avenue area to other parts of the city. The Walker Theatre suffered many financial challenges from these changes. In fact, the situation was so dire that the building faced certain demolition by the 1970s. This fate was prevented, however, due to the efforts of Madame Walker Urban Life Center, Inc., a not-for-profit created in 1979 to save the building. The organization's work attracted the attention of numerous community groups and businesses, including the Lilly Endowment, that helped raise the funds necessary to save and restore the building. This project was completed in stages throughout the 1980s, with the theatre reopening in 1988.⁷⁸

Another major restoration happened at Union Station. The nation's first centralized station of independent rail lines, Union Station underwent numerous alterations and additions during its heyday, the late-nineteenth and early-twentieth centuries. Following World War II, however, the country's reliance on rail travel

⁷⁷ *Encyclopedia of Indianapolis*, s.v. "Madame Walker Urban Life Center." The Walker Theatre is currently located at 617 Indiana Avenue.

⁷⁸ *Ibid.*

drastically declined as a result of the automobile's growing popularity. By the early 1970s, traffic at Union Station had almost ceased and the building was in disrepair.⁷⁹

Efforts to restore Union Station started in the early 1980s and were led by local developer Robert Borns. With support from the local government and City Committee, Borns decided to transform the space into a festival marketplace. His inspiration came from the revitalization of Faneuil Hall in Boston, Massachusetts by James Rouse. The financial success of this project started a national trend during the 1970s and 1980s. Borns and the City Committee hoped their efforts would yield similar results to the Faneuil Hall project as well as bring retail activity back to downtown Indianapolis.⁸⁰

The festival marketplace version of Union Station opened in April 1986. The eastern half of the building housed numerous shops, restaurants, and bars, while the western half served as a hotel. Restoration costs for this project totaled around \$50 million.⁸¹

The last major cultural project of the 1980s was the start of construction of White River State Park. During the early- to mid-twentieth century, this area housed numerous manufacturing companies including a meatpacking plant and paper mill. Even though some of these establishments were still in operation during the 1980s, the entire area had become an industrial slum following the movement and/or closure of several factories a

⁷⁹ *Encyclopedia of Indianapolis*, s.v. "Union Station."

⁸⁰ *Ibid*; Union Station Collection, 1882-1996, Indiana Historical Society. Indianapolis, Indiana; Alison Isenberg, *Downtown America: A History of the Place and the People Who Made It* (Chicago: University of Chicago Press, 2004), 271.

⁸¹ Union Station Collection, 1882-1996, Indiana Historical Society. Indianapolis, Indiana.

decade earlier. Plans to revitalize this area had been in discussion since the closures started but did not gain momentum until late 1970s and early 1980s.⁸²

Financial support for this state-owned park was provided by the Indiana General Assembly as well as an initial \$5 million gift from the Lilly Endowment. Its conception, meanwhile, was the responsibility of the City Committee. The group was originally very receptive to the idea of developing the area into a theme park to honor Eli Lilly's love of Tivoli Gardens in Copenhagen, Denmark. This plan also presented an opportunity to bring in private developers to construct and operate the park and thus reduce the amount of money that the State of Indiana would have to pay to operate it. The Committee, however, was unable to find a developer willing to take on the large cost of this project, which meant that the park took a longer time to complete than the Committee originally anticipated.⁸³

In total, White River State Park took three decades to finish. Since the Indiana General Assembly was responsible for the park's cost, the project was at the mercy of state legislators who were once again largely divided between Marion County and non-Marion County representatives. Members of this latter group regularly delayed the state's appropriation of funds to purchase factories and other property in the area. Despite the opposition, supporters of the park in the Indiana General Assembly had enough political clout, including their relationship with the City Committee, to finish the

⁸² *Encyclopedia of Indianapolis*, s.v. "White River State Park"; White River State Park, "History at White River State Park," <http://www.inwhiteriver.com/about-the-park/history/> (accessed November 26, 2014). White River State Park is currently on the northwest side of downtown Indianapolis between Washington and New York streets.

⁸³ *Encyclopedia of Indianapolis*, s.v. "White River State Park"; Weedman, interview by John Ketzenberger, November 3, 2010, 3-4. Tivoli Gardens is an amusement park that opened in 1843. It is one of the most popular attractions in Europe and was one of the inspirations behind Disneyland.

project. In the end, the aforementioned financial issues resulted in White River State Park having to be developed in stages throughout the 1980s, 1990s, and early 2000s, but it was completed.⁸⁴

Despite dropping the original theme park idea, White River State Park still ended up as a destination with a variety of activities for residents and visitors to enjoy, especially those with children. The first park attraction was the Indianapolis Zoo, which was originally located on the northeast side of Indianapolis inside Washington Park and was named the Washington Park Children's Zoo. After eighteen years at this location, however, the organization signed a letter of intent in 1982 to relocate to White River State Park. This decision was made so the institution could operate at a larger site and thus attract more visitors.⁸⁵

Financial support for the construction of this facility was provided by the Lilly Endowment, Krannert Charitable Trust, and thousands of individual and corporate donations. Groundbreaking on the new site began in September 1985. The Washington Park location closed in November 1987, and the transfer of the zoo's five hundred animals occurred the following month. Seven months later, the newly named Indianapolis Zoo opened to the general public.⁸⁶

The second attraction in White River State Park was the Eiteljorg Museum of American Indians and Western Art. The museum was constructed to house the

⁸⁴ *Encyclopedia of Indianapolis*, s.v. "White River State Park"; Weedman, interview by John Ketzenberger, November 3, 2010, 15-16.

⁸⁵ Indianapolis Zoo, "History of the Indianapolis Zoo," <http://www.Indianapoliszoo.com/support-the-zoo/about-the-zoo> (accessed November 26, 2014). The Indianapolis Zoo is currently located at 1200 West Washington Street.

⁸⁶ *Ibid.*; *Encyclopedia of Indianapolis*, s.v. "Indianapolis Zoo."

collections of Indianapolis businessman and philanthropist Harrison Eiteljorg as well as the collections of the Museum of Indian Heritage, which had been located on the far northwest side of Marion County at Eagle Creek Park since 1967. Eiteljorg supported city leaders' efforts to revitalize downtown and contributed to this cause by donating a large portion of his Native American and western art collections, which he had begun acquiring in the 1950s. He also financed the construction of this new museum along with the Lilly Endowment.⁸⁷

The construction of the Eiteljorg Museum was accompanied by controversy. Part of the land needed to build the museum was occupied by School 5. Designed in 1922 by architect Robert Frost Daggett, the building was noted for its lavish terracotta décor. The school was also noted for its educational commitment to the city's immigrant communities during the 1940s. These two factors eventually resulted in School 5's nomination to the National Register of Historic Places by the preservation organization Historic Landmarks Foundation of Indiana (now known as Indiana Landmarks).⁸⁸

In 1980, the vacant School 5 was purchased by the White River State Park Commission. Sid Weedman, who at this point was executive director of the Commission, planned to tear the building down to make way for the Eiteljorg Museum. Shortly before construction was to take place, however, Weedman received a call from Historic Landmarks saying that it would do whatever was necessary to save the school. Concerned that Harrison Eiteljorg would back out from the project financially if the school was not removed, Weedman and members of the Commission secretly began

⁸⁷ *Eiteljorg Museum of American Indians and Western Art* (Indianapolis: Eiteljorg Museum of American Indians and Western Art, 2014), 1-2; 61; *Encyclopedia of Indianapolis*, s.v. "Eiteljorg Museum of American Indian and Western Art." The Eiteljorg is currently located at 500 West Washington Street.

⁸⁸ *Uncovering an Indiana Treasure . . . Oscar C. McCulloch School No. 5.*

demolition in 1985. By the time the media discovered what was happening later in the day, only the school's front wall remained.⁸⁹

Despite this situation, Historic Landmarks and graduates of School 5 quickly got an injunction served against the White River State Park Commission the following day, which halted demolition of the rest of the school. When the courts began looking into the issue, they discovered that the Commission meeting held before the demolition had not been open to the public, which was illegal. They also learned that the construction company working on the project had not properly disposed of the asbestos in the building. In the end, a settlement was reached with the Commission that allowed them to take down the rest of the school and construct the Eiteljorg Museum as long as they saved the terracotta plaques. These plaques would later be added to the new Indiana State Museum (ISM), which opened in 2002.⁹⁰

By the end of the 1980s, great progress had been made in revitalizing downtown Indianapolis. An important reason for this success was the City Committee's focus on arts and culture. Even though this chapter has only provided a small sampling of the various organizations and institutions that underwent improvements during the 1960s,

⁸⁹ Ibid.; Weedman, interview by John Ketzenberger, November 3, 2010, 23-24. Weedman goes into great detail about the School 5 incident in his account. To try and keep this plan a secret, Weedman and his team hid the demolition equipment behind a nearby building hoping that no one would notice. The following morning, Weedman received a call from the governor of Indiana, Robert Orr, telling him to save the terracottas. Originally, Weedman planned to finish demolishing the school before the courts opened at 9:00am and an injunction could be served, but he listened to Orr, whose wife was on the board of Historic Landmarks.

⁹⁰ *Uncovering an Indiana Treasure . . . Oscar C. McCulloch School No. 5*; Weedman, interview by John Ketzenberger, November 3, 2010, 24-25. In 1984, the Indiana State Museum's board voted to move from its location at Indianapolis City Hall (202 N. Alabama St.) to White River State Park. It was not until 1999, however, that the Indiana General Assembly appropriated funding for the new museum, which is currently located at 650 West Washington Street.

1970s, and 1980s, it is clear that civic leaders believed these changes were beneficial to the growth of downtown Indianapolis as well as the health of the city's arts community.

Chapter Two:

Transitional Stage: The Origins and Administration of the Pan American Arts Festival

As the City Committee and its allies worked to revitalize downtown's landscape by building and restoring cultural destinations, they were simultaneously involved with projects based on other service sector industries, including sports. These efforts in the sports world, which are discussed in the first half of this chapter, paved the way for Indianapolis to serve as host for a number of major sporting events that also featured an arts component(s). One of these events was the 1986-1987 Pan American Arts Festival, which served as the forerunner to the 1987 Pan American Games. The planning of this festival, which is discussed in the second half of this chapter, allowed a different group of civic leaders to shift the city's commitment to arts and culture from the construction and restoration of physical structures to the actual organizations housed within them.

Both the Pan American Arts Festival and Pan American Games can be classified as mega-events. Broadly defined, mega (or hallmark) events are fairs, festivals, expositions, and cultural and sporting events held by cities largely as tourism and/or urban (re)development strategies.⁹¹ By the 1980s, mega-events had become the newest method embraced by civic leaders to help revitalize downtowns across the country. Three related factors resulted in the growth of this trend: federal funding cutbacks during Ronald Reagan's presidency, the U.S.'s transition from a production-based to a service-based economy, and the growing importance of the creative class to downtown civic leaders.

⁹¹ Colin Michael Hall, *Hallmark Tourist Events: Impacts, Management and Planning* (London: Belhaven Press, 1992), 1.

Even though federal funding cutbacks started during Jimmy Carter’s presidency, the practice increased exponentially under the next administration. President Reagan believed that one of the ways to help the country recover from the economic crises of the mid-to-late 1970s was to drastically reduce the federal government’s influence in American cities. Part of this effort included ending various types of federal funding that cities received throughout the 1960s and 1970s to help revitalize their communities. As historian Roger Biles notes, the result of this new policy was that municipal governments had to become “more entrepreneurial” and find ways to revitalize their cities without relying on money from the federal government.⁹² Mega-events were one method that city leaders believed they could use to achieve this goal.

By the time Ronald Reagan became president in 1981, the United States was already in the midst of transitioning from a production-based economy to a service-based economy. American companies’ growing reliance on cheaper overseas labor and automated manufacturing processes resulted in the industrial sector’s decline throughout much of the country, especially in cities across the northeast and midwest.⁹³ Addressed in Chapter One, this decline also contributed to urban blight as downtowns became the home of dilapidated and closed factories.

Since the beginning of the postwar period, civic leaders have advocated for a service-based strategy based on the belief that these activities would not only transform the physical landscape of downtowns but attract the revenue of tourists and suburban

⁹² Roger Biles, *The Fate of Cities: Urban America and the Federal Government, 1945-2000* (Lawrence: University Press of Kansas, 2011), 285.

⁹³ Jon C. Teaford, *The Rough Road to Renaissance: Urban Revitalization in America, 1940-1985* (Baltimore: Johns Hopkins University Press, 1990), 288-89.

families as well.⁹⁴ Chapter One covers some of the activities in the arts and culture sector used by the City Committee, including the beautification of public parks, the restoration of historic theatres, and the development of a festival marketplace. During this time, mega-events were also added to this list as they were perceived by the Committee to be an extraordinary opportunity for economic redevelopment.

Beyond attracting tourists and suburban residents, civic leaders' support of downtown service-based industries was also meant to attract members of the creative class. As noted in the previous chapter, companies have long decided where they will (re)locate based on their access to talented and creative individuals. In other words, wherever the creative class goes, companies will follow. During the 1970s and 1980s, this point encouraged civic leaders to develop a *variety* of experiences that would persuade members of the creative class to settle downtown. City Committee member Ted Boehm states it this way:

If I'm gonna locate a business someplace I wanna be able to recruit people and have good employees and some of them are gonna be NFL and NBA fans and we want to have that amenity here. Just like we wanna have a symphony orchestra and an art museum and a zoo, these things all appeal to different aspects of our society. Some people like chocolate and some people like vanilla and if you wanna have a successful ice cream shop you gotta have all the basic flavors.⁹⁵

In the end, mega-events were one such activity that city leaders like Boehm believed would excite and entice members of the creative class to move downtown.⁹⁶

⁹⁴ Carl Abbott, "Five Downtown Strategies: Policy Discourse and Downtown Planning Since 1945," in *Urban Public Policy: Historical Modes and Methods*, ed. Martin V. Melosi (University Park: Pennsylvania State University Press, 1993), 15-16.

⁹⁵ Ted Boehm, interview by John Ketzenberger, November 1, 2010, transcript, "Rebuilding Indianapolis: The Sports Initiative," Indiana Historical Society, Indianapolis, Indiana, 21.

⁹⁶ Mark S. Rosentraub, *Major League Winners: Using Sports and Cultural Centers as Tools for Economic Development* (Boca Raton, FL: CRC Press, 2010), 4.

Indianapolis' use of mega-events for economic redevelopment has been well-documented by scholars who often credit the city as being one of the earliest adopters of this trend.⁹⁷ Much of this attention has focused on the City Committee's efforts with professional and amateur sports. In terms of the former, city leaders helped nurture the growth and development of the Indiana Pacers NBA team by building Market Square Arena in downtown Indianapolis in 1974. A decade later, the city made its infamous acquisition of the Baltimore Colts NFL team. This move corresponded with the 1983 completion of the Hoosier Dome, a downtown stadium built specifically to help convince the team's owners to relocate to Indianapolis.⁹⁸ Such acquisitions were common during this time period as civic leaders across the country believed that one of the best ways to lure businesses and visitors to their cities was to have at least one big-league sports franchise.⁹⁹

The city's entrance into amateur sports, meanwhile, was largely based on its existing connection to this world. In 1970, the national headquarters of the Amateur Athletic Union (AAU) relocated from New York City to Indianapolis after city leaders agreed to pay for the organization's new building. During this time, the AAU was the

⁹⁷ See publications by Mark S. Rosentraub, including *Major League Winners: Using Sports and Cultural Centers as Tools for Economic Development*. See also Chris Gratton, Simon Shibli and Richard Coleman, "Sports and Economic Regeneration in Cities," *Urban Studies* 42, no. 5/6 (May 2005): 985-999.

⁹⁸ The Indiana Pacers, who were originally part of American Basketball Association (ABA), made their debut in 1967. The team originally played at the Indiana State Fairgrounds located outside downtown Indianapolis on East 38th Street. The original plan for the team's new stadium was to build it in Pike Township, which is located northwest of downtown. Mayor Lugar, however, would only help finance the construction of the stadium if it was located downtown, which led to Market Square Arena's ultimate location at 300 East Market Street. The Pacers played at this arena from 1974-1999. The building was demolished two years later following the completion of Conseco Fieldhouse (now known as Banker's Life Fieldhouse). The Hoosier Dome, later known as the RCA Dome, was located at 100 South Capitol Avenue. The Colts played at this stadium from 1984-2007. When a new stadium, Lucas Oil, was created the Hoosier Dome was demolished. The history of Indianapolis' acquisition of the Colts can be found on the University of Indianapolis' Digital Mayoral Archives <http://uindy.archivestree.com/coltsfeature/>. (accessed December 17, 2014).

⁹⁹ Teaford, *The Rough Road to Renaissance*, 275-76.

governing body of American amateur sports that participated in international competitions.¹⁰⁰ This situation changed with the passage of the Amateur Sports Act in 1978. Basically, this legislation states that the AAU could no longer serve as the governing body of all amateur sports. Instead, each sport would have its *own* National Governing Body (NGB) (e.g., U.S. Swimming, U.S. Track and Field, U.S. Diving and so forth) with its own leadership and headquarters.¹⁰¹ Coordinating, rather than governing, each of these NGBs would be the United States Olympic Committee (USOC).

As Boehm argues, the Amateur Sports Act of 1978 was an important catalyst in the City Committee's efforts to use amateur sports as a method to revitalize downtown. Even though the AAU still existed as an organization, it no longer had control of the country's various sports federations. Thus, the newly created National Governing Bodies did not have to keep their headquarters in Indianapolis. Understanding the possible benefits of using sports for revitalization (i.e., increased tourism, improved image), the City Committee decided to try and keep as many of these NGBs in Indianapolis as possible. The group believed that having these federations' headquarters in the city would increase the likelihood that they would hold their competitions and events in Indianapolis as well.¹⁰²

To gain the attention of the NGBs, the Committee decided to host a major multi-sport competition. Holding an event of this nature would bring all of the sports federations to the city at the same time and hopefully influence their decision to locate

¹⁰⁰ Ollan Cassell, interview by John Ketzenberger, November 15, 2010, transcript, "Rebuilding Indianapolis: The Sports Initiative," Indiana Historical Society, Indianapolis, Indiana, 3. The professionalization of the Olympics was not fully implemented until the 1990s.

¹⁰¹ *Ibid.*, 20-23.

¹⁰² Boehm, interview by John Ketzenberger, November 1, 2010, 3-4, 6.

their headquarters in Indianapolis. Originally, members of the Committee decided to bid on the World University Games (Universiade), an international sporting competition for student athletes. This plan fell through, however, due in part to the busy schedules of the City Committee members. Given their professional jobs, they simply did not have enough time to dedicate to this effort.¹⁰³

To solve this problem, the Committee, with funding from the private sector, created Indiana Sports Corporation. Founded in 1979, this not-for-profit organization was the first sports commission in the nation. The corporation originally consisted of three paid staff members, Ted Boehm, Sandy Knapp and Sue Ross, and a number of volunteers, many from the City Committee.¹⁰⁴ In the early years of Indiana Sports Corp, the staff was responsible for attracting national and international sporting events to Indianapolis. Tasks included but were not limited to creating bids for the city to host various competitions, meeting with representatives from numerous sports federations, and managing local volunteers who would work at these events.

With help from Indiana Sports Corp's staff, Indianapolis won the bid to host the 1982 National Sports Festival (later known as the U.S. Olympic Festival). Created in the late 1970s, this festival was a multi-sport event developed to give amateur athletes in the United States a chance to practice and compete in the years between Olympic Games. The first two festivals were held in Colorado Springs, Colorado, and the third was held in

¹⁰³ Ibid., 6-7; Sandy Knapp, interview by John Ketzenberger, December 9, 2010, transcript, "Rebuilding Indianapolis: The Sports Initiative," Indiana Historical Society, Indianapolis, Indiana, 11-12.

¹⁰⁴ Boehm, interview by John Ketzenberger, November 1, 2010, 7.

Syracuse, New York. While these previous competitions were relatively small, leaders in Indianapolis planned on making their event much grander.¹⁰⁵

A large part of this plan involved the actual sporting venues where the athletes would compete. Even though facilities existed for some of the competitions (basketball and ice skating at Market Square Arena, gymnastics and fencing at the Indiana Convention Center, and tennis at the Indianapolis Sports Center), others did not have locations to hold their events when the city landed the festival in February 1981. Three of the most important venues missing were a velodrome for cycling competitions, a natatorium for aquatic competitions, and a track and field stadium.¹⁰⁶

The decision about where to build these venues was easy for city leaders to make. Given the physical size that these facilities needed to be, it was determined that they could not take up valuable real estate in the heart of downtown Indianapolis. IUPUI, however, still had plenty of available space for these sporting venues thanks to the land acquisitions that took place (and were still taking place in the 1980s) throughout the University Quarter/Indiana Avenue district.¹⁰⁷

Leadership at the university had plans to construct a natatorium prior to the city winning the National Sports Festival bid, but a lack of funding delayed the construction

¹⁰⁵ *Encyclopedia of Indianapolis*, s.v. “National Sports Festival IV”; Boehm, interview by John Ketzenberger, November 1, 2010, 9.

¹⁰⁶ Currently located at 100 South Capitol Avenue, the Indiana Convention Center was built in 1972. It has been expanded multiple times since its opening. Located on the campus of IUPUI, the Indianapolis Sports Center (later known as the Indianapolis Tennis Center) opened in 1978 as part of the city’s effort to keep the U.S. Clay Court Tennis Championships in Indianapolis. The building was demolished in 2010 after the Association of Tennis Professionals announced that the building would no longer be used for the organization’s tour/competition.

¹⁰⁷ Bob Baxter, interview by John Ketzenberger, November 1, 2010, transcript, “Rebuilding Indianapolis: The Sports Initiative,” Indiana Historical Society, Indianapolis, Indiana, 11.

process.¹⁰⁸ After learning that Indianapolis would host this event, however, various groups decided to help. As a result, the construction of IU Natatorium, IU Track and Field Stadium (now known as the Michael A. Carroll Stadium), and the Major Taylor Velodrome were financed with help from the Lilly Endowment, the state and federal governments, and numerous local businesses.¹⁰⁹

Construction on these venues was completed fairly quickly, between twelve and eighteen months, to make sure that they would be ready when the festival started in the summer of 1982. Luckily for the City Committee, the United States Olympic Committee, and the athletes, there were few hiccups during this process. In the end, these new state-of-the-art facilities complemented the sporting venues already in Indianapolis.

National Sports Festival IV occurred from July 23 to July 31, 1982. Festivities started with the opening ceremonies at the American Legion Mall. Over 2,500 brightly clothed athletes from across the county marched down the mall waving different colored flags that denoted the region they were representing for the games (North, South, East and West). The ceremonies continued at Market Square Arena where performer Bob Hope entertained the crowd. During the actual sporting competitions, almost sixty National Sports Festival records were broken, including in track and field, swimming, and archery.¹¹⁰

¹⁰⁸ Ibid.

¹⁰⁹The natatorium and track and field stadium are currently located on IUPUI's campus at New York Street and University Boulevard, while the velodrome is actually located six miles northwest of downtown near the campus of Marian University (originally known as Marian College).

¹¹⁰ *National Sports Festival Indianapolis* (Salt Lake City, UT: International Sport Publications, 1982), 20-21, 28, 52, 68. American Legion Mall is currently located downtown between Pennsylvania and Meridian Streets.

Beyond the records and medals, spectators, many from Indianapolis and its surrounding areas, were just thrilled to see their favorite athletes in person. Fans watched track and field superstar Carl Lewis fly around the track during his leg of the men's 4x100 meter relay race, saw diving champion Greg Louganis descend thirty-two feet into the pool at IU Natatorium, and witnessed figure skater Brian Boitano come back from falling on his triple Axel attempt to win the men's short program.¹¹¹

By all accounts, the 1982 National Sports Festival was a big success. Members of the U.S. Olympic Committee were pleased with the American athletes' performances and felt the United States was on its way towards success at the upcoming 1984 Olympic Games in Los Angeles, California. In addition, they were highly impressed with the sporting facilities throughout Indianapolis as well as the hospitality of the city's residents.¹¹²

Meanwhile, the National Sports Festival was a great opportunity for the people of Indianapolis to get involved in the city. Not only could residents purchase tickets and attend sporting competitions (and they regularly attended events by the thousands), they could also participate in the festival as volunteers. Over 6,500 locals volunteered before, during, and after the festivities and served in a variety of capacities. Some examples of these duties included completing general administrative tasks, working security at events, and serving as wayfinders for out-of-town athletes and personnel. Providing these

¹¹¹ Boehm, interview by John Ketzenberger, November 1, 2010, 14; *Encyclopedia of Indianapolis*, s.v. "National Sports Festival IV"; *National Sports Festival Indianapolis*, 20-21, 28, 52, 68.

¹¹² *Ibid.*, 24-25; Knapp, interview by John Ketzenberger, December 9, 2010, 15-16.

volunteer opportunities to residents not only reduced expenses for the event's organizers but also helped create a lot of excitement in the city for the festival.¹¹³

Finally, the National Sports Festival was a huge success in the eyes of the City Committee and local leaders. As Boehm argues, this event proved to the sports world as well as the people of Indianapolis that a large multi-sport competition could successfully be held in the city.¹¹⁴

Beyond impressing local residents and the U.S. Olympic Committee, another major accomplishment for community leaders was that the festival made a profit, which was uncommon for most Olympic-style competitions during this time period. These various successes were due in large part to the city's state-of-the-art facilities and the efforts of Indiana Sports Corporation in planning and organizing the event. In the end, the City Committee members demonstrated through the 1982 National Sports Festival that they were serious about Indianapolis becoming the "amateur sports capital of the world."¹¹⁵

Following the festival, one of the City Committee's biggest goals came to fruition: attracting the headquarters and events of various National Governing Bodies to Indianapolis. Even though the majority of NGBs relocated to Colorado Springs, which is also the home of the United States Olympic Committee's headquarters, a handful decided to stay in Indianapolis: U.S. Diving, U.S. Gymnastics, U.S. Track and Field, and U.S.

¹¹³ *National Sports Festival Indianapolis*, 20.

¹¹⁴ Boehm, interview by John Ketzenberger, November 1, 2010, 9-10.

¹¹⁵ Knapp, interview by John Ketzenberger, December 9, 2010, 14; *Encyclopedia of Indianapolis*, s.v. "National Sports Festival IV."

Synchronized Swimming.¹¹⁶ In addition, the city hosted several trials, exhibitions, competitions, and events each year during the 1980s for the USOC as well as the National Collegiate Athletic Association (NCAA).¹¹⁷

The City Committee's involvement with amateur sports culminated with Indianapolis winning the bid to host the Tenth Pan American Games in 1987. The Pan American Games are a multi-sport competition recognized by the International Olympic Committee (IOC), which is also responsible for overseeing the Olympics. This event, which has been held every four years since 1951, gives athletes in North and South America a chance to compete during an Olympic off-year.

On December 18, 1984, the Pan American Sports Organization (PASO), the governing body responsible for the Pan American Games, informed leaders in Indianapolis that the city would host the Tenth Pan American Games in August 1987. This announcement occurred shortly after two previously selected cities relinquished their hosting duties due to financial issues. PASO's choice of Indianapolis was the result of the city's successful track record hosting amateur events as well as its existing sports facilities (this latter point meant that the organization would not have to wait for new stadiums to be constructed for the athletes). With PASO's decision, Indianapolis became the second U.S. city to host the Games after Chicago in 1959.¹¹⁸

¹¹⁶ Wikipedia, s.v. "United States Olympic Committee,"

http://en.wikipedia.org/wiki/United_States_Olympic_Committee (accessed October 28, 2014).

¹¹⁷ Indiana Sports Corporation, "Major Amateur/Olympic Sporting Events in Indianapolis Since 1979," <http://www.indianasportscorp.org/about-us> (accessed October 28, 2014). Indiana Sports Corporation's partnership with the NGBs of the USOC as well as the NCAA continues to this day.

¹¹⁸ "Juegos Panamericanos Indianapolis," Box 22 [Master File], Folder: "Juegos Panamericanos Indianapolis," Pan American Games X - Indianapolis (PAX-I) Records, 1984-1990, Ruth Lilly Special Collections & Archives, Indiana University- Purdue University Indianapolis (hereafter referred to as PAX-I Records). The two cities that relinquished their hosting duties were Santiago, Chile and Quito, Ecuador.

For the members of Indiana Sports Corp and the City Committee, the Tenth Pan American Games offered an extraordinary opportunity to expand on the success of the 1982 National Sports Festival. The most obvious benefit from the Games would be its use as an economic redevelopment tool for downtown Indianapolis. In a memorandum dated November 6, 1984, a local consultant told community leader Mark Miles that some of the possible lasting legacies from the Games included new downtown housing complexes (which would initially be used to house athletes participating in the Games), a new downtown museum, the expansion of IUPUI, the expansion of White River State Park, strengthening the city's parks department, and new financial resources beyond the Lilly Endowment to support Indianapolis' arts and culture industry.¹¹⁹

Indiana Sports Corp and the City Committee also believed that hosting the Pan American Games would enhance the city's image and increase its national exposure. The concept of image building was extremely popular during this time as civic leaders across the country tried to find ways to distinguish their cities from a multitude of similarly revitalized downtowns.¹²⁰ As noted above, this practice in Indianapolis involved turning the city into "the amateur sports capital of the world." The City Committee made this decision not only as a response to the 1978 Amateur Sports Act but based on the novelty of the idea as well.

As of 2015, Chicago and Indianapolis remain the only U.S. cities that have hosted the Pan American Games.

¹¹⁹ Memorandum from Shane to Mark Miles, November 6, 1984, Box 34 [Master File], Folder: "'Dream Teams.' Sept.-Nov. 1984," PAX-I Records. The author of this memo, listed only as "Shane," was mostly likely David Shane. In addition to serving as an education and employment lawyer at Baker and Daniels from 1975 to 1995, David Shane has also been an active civic leader with an interest in social services, the arts, and sports. Athletes of the Pan American Games would actually be housed at northeast of Indianapolis at Fort Benjamin Harrison (Lawrence, IN) instead of downtown.

¹²⁰ Matthew J. Burbank, Gregory D. Andranovich, Charles H. Heying, *Olympic Dreams: The Impact of Mega-Events on Local Politics* (Boulder, CO: Lynne Rienner Publishing, 2001), 35.

During the late 1970s, amateur sports was still a relatively untapped market in the United States. Most civic leaders focused instead on acquiring professional franchises.¹²¹ Given this point, individuals like Ted Boehm realized that amateur sports could help differentiate Indianapolis from other American cities while still targeting the sports market.¹²² While the 1982 National Sports Festival brought Indianapolis to the attention of the amateur sports community, the city was still viewed by most Americans as part of flyover country. Civic leaders hoped that the media coverage surrounding the larger 1987 Pan American Games would show viewers that “Naptown” was a thing of the past.

Finally, the members of Indiana Sports Corp and the City Committee believed the 1987 Pan American Games could help improve international relations. In the same November 6th memo, the local consultant addressed what he believed to be a major flaw of the recently concluded Summer Olympics in Los Angeles. While he praised the Los Angeles Olympic Organizing Committee’s (LAOOC) planning of the event, he felt that the message they created had “overtones of ugly Americanism.” This message was reflected throughout the entire event. For instance, the consultant argued that the LAOOC made no public effort to create programming that targeted people from other countries.¹²³

In actuality, the 1984 Los Angeles Olympics had a strong international focus. Much of this flavor could be seen during the Los Angeles Olympic Arts Festival, a ten week, ten million dollar celebration that largely preceded the Games. While festival organizers, led by California Institute of the Arts president Robert F. Fitzpatrick, relied

¹²¹ Gratton, Shibli, and Coleman, “Sports and Economic Regeneration in Cities,” 986

¹²² Boehm, interview by John Ketzenberger, November 1, 2010, 3-4.

¹²³ Memorandum from Shane to Mark Miles, November 6, 1984, PAX-I Records.

heavily on the participation and resources of the city's existing cultural institutions, there was also heavy representation from international artists. In fact, over 1,500 artists from eighteen countries participated in 400 events, which were interdisciplinary. According to Fitzpatrick, the international focus of the arts festival not only reflected the racial and ethnic diversity of Los Angeles but also served as "an opportunity to put aside [cultural] differences."¹²⁴

Despite these facts, the local consultant's opinion is not surprising given the international controversy that surrounded and overshadowed certain aspects of the 1984 Games, like the arts festival. Following the American-led boycott of the 1980 Summer Olympics in Moscow, USSR as a response to the Soviet Union's invasion of Afghanistan in 1979, the USSR returned the favor by leading a Soviet boycott against the 1984 Summer Olympics.¹²⁵ Undeterred, the LAOOC went on to plan one of the most financially successful Games in Olympic history. By using existing facilities to hold athletic competitions and relying on corporate sponsors to support the cost of the overall event, the LAOOC made a substantial profit and helped renew enthusiasm for the Olympic movement, which in previous years had been spoiled by political and economic drama.¹²⁶ Beyond the financial achievements, the U.S. Olympic team was also extremely

¹²⁴ Robert Fitzpatrick, "The Olympic Arts Festival," 247-249; Mark Swed, "Fall 2014 Performance Arts: Echos of 1984's Olympic Arts Festival," *Los Angeles Times*, September 12, 2014. A few of the international acts that participated in the festival included the Korean National Dance Company, China Performing Arts Ensemble, Ballet Folklórico de Guadalajara (Mexico), the Royal Winnipeg Ballet (Canada), the Royal Opera (London), Wuppertaler Tanztheater (Germany), Le Théâtre du Soleil (France), and Le Cirque du Soleil (Canada).

¹²⁵ Kristine Toohey and A.J. Veal, *The Olympic Games: A Social Science Perspective*, 2nd ed. (Oxfordshire: CABI, 2007), 99-101.

¹²⁶ *Ibid.*, 270. The 1972 Summer Games in Munich were overshadowed by the "Munich Massacre," an attack during which eleven Israeli Olympic team members were taken hostage and later killed by members of a Palestinian terrorist group. The 1976 Summer Games in Montreal, meanwhile, are best remembered for being a financial disaster. The city was left with a huge debt that took thirty years to pay off. This debt

successful at the Games (in large part due to the Soviet Union's absence) and ended up winning the most medals (174) of any participating nation.¹²⁷

With the absence of the United States' greatest political and athletic rival as well as the subsequent financial success of the Games, it is easy to see how someone could view the 1984 Los Angeles Olympics as a celebration of American exceptionalism. Even though nationalism at the Olympics is nothing new, the local consultant believed that the upcoming Pan American Games could celebrate America's achievements while also displaying openness towards the other participating nations. He offered the following suggestion:

Consider a message of "We care about you" for 1987, sent not by the US government but by the people of a city. Plant that message in the [foreign] officials who visit . . . and the athletes and others who come, make it meaningful, let them spread that word at home . . . and we may have done more than a lot of federal dollars could do. . . .¹²⁸

This suggestion corresponds with changes that were starting to occur at the national level. While the first half of the 1980s (and first term of Reagan's presidency) saw an escalation of America's Cold War with the Soviet Union, the latter half of the decade (and second term of Reagan's presidency) shifted towards a focus on diplomacy. Meanwhile in the Western Hemisphere, the federal government started advocating for free trade between the United States and the rest of the Americas as a way to enhance political and economic relations throughout the region.¹²⁹

was the result of the high construction cost to build athletic facilities for the Games as well as the large sum of money the government used to finance the event.

¹²⁷ The country with the second highest medal count was Romania with 53.

¹²⁸ Memorandum from Shane to Mark Miles, November 6, 1984, PAX-I Records.

¹²⁹ Michael G. Wilson, "The North American Free Trade Agreement: Ronald Reagan's Vision Realized," The Heritage Foundation, November 23, 1993, <http://www.heritage.org/research/reports/1993/11/em371-the-north-american-free-trade-agreement> (accessed June 15, 2015).

The consultant's advice on messaging, however, is more about changing attitudes rather than engaging in international politics. The foreign athletes and personnel who would participate in the 1987 Pan American Games had to be shown that the United States was a friendly nation that respected people of different cultures. The consultant argued that Indianapolis' leaders could use the upcoming festivities to illustrate this point. He went on to note that this message could also benefit the city *after* the Games by creating future opportunities for cultural, educational, and business partnerships between Indianapolis and various foreign nations.¹³⁰

Many of the local consultant's aforementioned ideas were in evidence during the Games. These plans were implemented by Pan American Games X/Indianapolis (abbreviated PAX/I or PAX-I).¹³¹ Formed by Indiana Sports Corporation on January 10, 1985, PAX/I (pronounced *paxee*) was the local, non-profit organizing committee responsible for planning, organizing, and overseeing the 1987 Pan American Games. Ted Boehm and Sandy Knapp of Indiana Sports Corp were respectively named the Chairman/C.E.O. and Vice Chairman of the organization. Mark Miles was named President/C.O.O. Prior to joining PAX/I, Miles served as a political aide to local Republican politicians Richard Lugar, William Hudnut, and Dan Quayle. He also played an important role in revitalizing the U.S. Men's Clay Court Championship, a professional tennis event that had been held in Indianapolis since 1969.¹³²

¹³⁰ Memorandum from Shane to Mark Miles, November 6, 1984, PAX-I Records.

¹³¹ The "X" in Pan American Games X/Indianapolis and PAX/I refers to the Roman numeral "X" which stands for ten. Indianapolis hosted the Tenth Pan American Games.

¹³² Mason King, "Leading Questions: Influential Miles Enjoys Wide Reach," *Indianapolis Business Journal*, June 3, 2011, <http://www.ibj.com/articles/27552-leading-questions-influential-miles-enjoys-wide-reach> (accessed October 11, 2014). Following the Games, Miles went on to become the Executive Director of Public Affairs for Eli Lilly and Company (1987-1990), the CEO of the Association of Tennis

Below the chairman, vice chairman, and president were the organization's eighteen operating divisions. These groups included Arts and Culture; Awards/Athlete Protocol; Ceremonies; Community Programs; Corporate Development; Financial Services; Games and Venues; Human Resources; Intergovernmental Relations; Language/Meeting Services; Media Services, Publicity, and Public Relations; Medical Services; Protocol Services; Security; Special Events; Support Services; Telecommunications; and Village Development and Services. Each division had two to five volunteer co-chairs who served as liaisons between PAX/I's Board of Directors/Executive Committee and the division's team members.¹³³

The Arts and Culture division's inclusion in PAX/I is largely based on the Olympic Charter's inclusion of artistic (or cultural) programming, which is influenced by Pierre de Coubertin's philosophy regarding culture and sports. Considered the founder of the modern Olympic Games, Coubertin believed in a concept he referred to as "Olympism." An important aspect of Olympism involves the balance between culture and sports. According to Coubertin, this balance creates a harmoniously educated man.¹³⁴

This concept of Olympism drew influence from the Ancient Olympic Games where both athletes and artists competed in separate but equally important events. As the modern Olympics increased in popularity during the early twentieth century, Coubertin

Professionals (1990-2005), the CEO of Central Indiana Corporate Partnership (2006-2012), and CEO of Hulman & Co. (2012-Present). Miles also served as the chairmen of Indianapolis' Super Bowl Hosting Committee in 2012. The U.S. Men's Clay Court Championship was held in Indianapolis from 1969 to 1987. In 1979, the City Committee used its resources in the private sector to create the Indianapolis Sports Center.

¹³³ PAX/I Organizing Committee List (Executive Members of PAX/I), Box 1 [Master File], Folder: "Festival of the Arts Meetings/Minutes/Reports (1985-1986)," PAX-I Records.

¹³⁴ Beatriz Garcia, *The Olympic Games and Cultural Policy* (London: Routledge, 2012), 34-35.

advocated for the inclusion of Olympic Arts Competitions to coincide with the sporting contests. Artists from a variety of disciplines would compete for medals just like the athletes. The first Olympic Arts Competition was held during the 1912 Summer Olympics in Stockholm, Sweden, and one was held each Olympic year until 1956.¹³⁵

Controversies surrounding the decision of whether or not the Olympic Arts Competitions should include professional artists resulted in the creation of Olympic Arts Exhibitions and Festivals.¹³⁶ While still covering a variety of disciplines, the festivals and expositions no longer included competitions for Olympic medals. The first Olympic Arts Festival was held during the 1956 Summer Games in Melbourne, Australia, and one was held each Olympic year until 1992.¹³⁷

Because PASO is affiliated with the International Olympic Committee (IOC), the organization responsible for overseeing the Olympics, PASO and cities hosting the Pan American Games also must include a cultural component to be held in conjunction with the sporting competitions. For the 1987 Pan American Games, the responsibility of overseeing the artistic celebration rested with PAX/I's Arts and Culture division and its co-chairs Robert (Bob) Beckmann, Jr. and Jim (James) Strain. Beckmann, whose early career involved serving as press secretary for then-Mayor Richard Lugar, was a

¹³⁵Ibid., 35-37.

¹³⁶ Unlike the sporting competitions, the art competitions were open to professional artists. Since the sporting competitions were originally only open to amateur athletes, many Olympic organizers felt that the artistic competitions should only be open to amateur artists as well. On the other side, many professional artists did not want to participate in these competitions because they felt that the various rules governing each contest stifled their creativity.

¹³⁷Garcia, *The Olympic Games and Cultural Policy*, 37-39. For the 1992 Summer Games in Barcelona, Spain, the country's organizing committee proposed a "Cultural Olympiad." This plan called for arts and cultural activities to be held during the entire four-year Olympiad (1988-1992). The ultimate success and popularity of this strategy led all subsequent Olympic host cities to follow it as well.

successful commercial real estate broker with the F.C. Tucker. Strain was partner at the Indianapolis law firm Barnes & Thornburg.

Despite working outside of the industry, both men were extremely passionate about the arts and were very active in the community. Strain, for instance, was an avid photographer who supported his wife's efforts to promote arts education throughout the city. Beckmann, meanwhile, was involved with numerous cultural organizations. Among his many activities, he served on the boards of the Indianapolis Art League, WFYI-TV (PBS), and Dance Kaleidoscope; was the former treasurer of the Indiana Repertory Theatre; and co-produced and hosted "Indiana Arts" on WFYI. Because of his commitment to the community, Beckmann was affectionately known as "Mr. Arts."¹³⁸

The two men's well-known involvement with the arts led to their participation at the 1982 National Sports Festival (NSF). Beyond the numerous athletic competitions, this event also included a separate artistic component that doubled as entertainment. Beckmann and Strain were asked by the festival's organizers to help oversee this program, which mostly involved finding and working with local cultural groups to create activities and performances for the competition. After the conclusion of the 1982 National Sports Festival, they were asked by the executive members of PAX/I (many of

¹³⁸ Susan Zurbuchen, interview by author, Indianapolis, IN, January 16, 2015; Jim Strain, interview by author, Indianapolis, IN, January 23, 2015; IAC [Indiana Arts Commission?], "A 'Talk to Tucker' About the Arts," Spring 1987. Upon Robert Beckmann's death in 2001, he bequeathed funds to create a fellowship program for emerging artists in Central Indiana. This yearly program is called the Beckmann Emerging Artist Fellowship. In 1996, Strain joined another Indianapolis-based firm, Taft Stettinius & Hollister LLP.

whom had also been involved with the NSF) to co-chair the organizing committee's Arts and Culture division.¹³⁹

Following the common Olympic trend at the time (see above), Beckmann, Strain, and the other executive members of PAX/I decided to host an arts festival. Even though the Arts and Culture division would be responsible for other activities, including creating the Pan American Games logo and the athletic medals, the group's biggest project would involve planning and organizing this celebration.¹⁴⁰ While the co-chairs knew they wanted a big event similar to Los Angeles' 1984 Olympic Arts Festival, they originally did not know what specific components to include.¹⁴¹

One area they were certain about, however, involved Indianapolis' arts community. Just like the 1982 National Sports Festival, Beckmann and Strain requested volunteer assistance from members of this community to help plan and organize festival events. In a memo to Mark Miles dated January 15, 1985, the co-chairs stated that the community's involvement with the upcoming arts festival would not only help amplify and magnify the parallel sporting competitions during the Games but would also enhance the city's image.¹⁴²

Benefits from this event would also directly impact the local arts community. In the same January 15th memo, the two co-chairs included a list of potential physical results following the conclusion of the Games. These changes include the creation of new plays,

¹³⁹ Zurbuchen, interview by author, January 16, 2015; Strain, interview by author, January 23, 2015.

¹⁴⁰ The Arts and Culture division selected Michael Graves, an Indianapolis-born architect, to design the athletic medals and award stands for the 1987 Pan American Games. He also designed one of the commemorative posters for the Games.

¹⁴¹ Zurbuchen, interview by author, January 16, 2015.

¹⁴² Arts and Culture Activities for Pan Am Games, January 15, 1985, Box 49 [Division File], Folder: "Arts and Culture Preliminary Division Plan, Activities, Ceremonies, and Community Programs, 1985," PAX-I Records.

works of music, and public sculptures/urban walls; a new six hundred seat concert hall; new galleries; a new annual arts festival; new local and national funding sources for the city's arts community; and the reactivation of the Metropolitan Arts Council.¹⁴³

While Beckmann and Strain had lofty expectations for the arts festival, they also had their own jobs outside of PAX/I. Given the amount of work needed to plan this event, the co-chairs decided to hire a full-time festival coordinator to oversee the day-to-day operations of organizing the festival. The person selected for this position was Susan Zurbuchen.

After working for several cultural organizations in Minnesota and Michigan, including the Interlochen Arts Academy, Zurbuchen moved to Indianapolis in 1982 to start her new position as the Director of Administration at the Indiana Arts Commission (IAC). Shortly after her arrival, the organization's executive director left. While the staff searched for a replacement, Zurbuchen helped run the commission.¹⁴⁴

During her time at IAC, Zurbuchen traveled the state working with various cultural organizations, including several small community arts groups. It was also through the Indiana Arts Commission that she met Beckmann. The relationship the two developed played an important role in her future involvement with PAX/I. During a meeting with Beckmann and Strain in early 1985, Zurbuchen was asked to become the

¹⁴³ Ibid. The Metropolitan Arts Council dissolved in the mid-1980s.

¹⁴⁴ Zurbuchen, interview by author, January 16, 2015. The Interlochen Arts Academy is a boarding high school for young artists. This school is part of the Interlochen Center for the Arts, which is located in Interlochen, Michigan.

committee's festival coordinator. Excited about the opportunity, Zurbuchen left IAC and accepted the position.¹⁴⁵

Zurbuchen's first project in her new role involved helping Beckmann and Strain find local cultural organizations to participate in the arts festival. This task proved to be a challenge, however, as many groups were originally reluctant to join. According to Zurbuchen, this attitude stemmed from the aftermath of the 1982 National Sports Festival.

As noted above, a small arts celebration overseen by Beckmann and Strain was held during this competition. Many organizations from the city's arts community volunteered their time to help plan and organize these activities, which served as adjunct entertainment for the festival. Despite their involvement, most of the arts organizations were not pleased with how this event was run. They felt that the larger organizing committee for the National Sports Festival placed lots of expectations on them but did not provide the resources needed to meet these goals. No funding was offered, which meant that the entertainment cost came out of the local arts groups' own pockets. In addition, the coordinator hired to work closely with these organizations did a poor job performing their duties. In the end, these factors left the city's arts community feeling used and thus reluctant to participate in the upcoming Pan American Games.¹⁴⁶

Zurbuchen, Beckmann, and Strain were fully aware of this situation when they started working for PAX/I. Their first step in planning artistic events for the Pan American Games, then, involved meeting with several representatives from the city's

¹⁴⁵ Ibid. PAX/I also hired an arts festival intern who worked with Zurbuchen.

¹⁴⁶ Ibid.

cultural organizations to discuss their dissatisfaction with the National Sports Festival experience. They also asked this group what needed to be done to convince the larger arts community to participate in the upcoming festivities.¹⁴⁷

Many of the people who came to this meeting were selected by Beckmann and Strain to join the Arts and Culture division's steering committee. In addition to helping brainstorm ideas and strategies for the festival, each member was responsible for chairing or co-chairing at least one operating subcommittee within PAX/I's Arts and Culture division: Commemorative Poster Design, Culture and Literacy [Arts], [Indiana] Cultural Heritage, Decorations, Film Festival, Gala/Kickoff, [Athletic] Medal Design, Music Festival, Performing Arts, Public Relations/Publicity, Visual Arts, and Youth Activities. With the exception of Medal Design, each of these operating subcommittees dealt with the arts festival in one form or another.¹⁴⁸

Given the aforementioned issues surrounding the 1982 National Sports Festival, the Arts and Culture Steering Committee decided that the upcoming arts festival for the Pan American Games (eventually named the Pan American Arts Festival) should be as inclusive to the city's arts community as possible. An important part of this idea involved getting suggestions and feedback from this group at every step of the planning

¹⁴⁷ Ibid.

¹⁴⁸ PAX/I Arts and Culture Division Steering Committee [List], Box 1 [Master File], Folder: "Festival of the Arts Meetings/Minutes/Reports (1985-1986)," PAX-I Records. The members of the steering committee included Jessica Andrews, Managing Director of the Indiana Repertory Theatre; Carole Darst, Museum Program Officer at the Children's Museum; Jack L. Eaton, Dean of the Jordan College of Fine Arts at Butler University; Robert Jones, General Manager of the Indianapolis Symphony Orchestra; Bernard McCullough of the Madame Walker Urban Life Center; Francine Smith of the Children's Museum; Ann Stack of *Art Insight*; Martha Winans, Director of Herron Gallery; Robert Yassin, Executive Director of the Indianapolis Museum of Art; and Joséph Hale, Heather McPherson, David Shane, and Randall Smith, all lawyers at local firms.

process.¹⁴⁹ In other words, the local cultural organizations would serve as co-producers of the festival along with PAX/I's leadership. Suggestions for this festival would come from the various subcommittee meetings, which would later be addressed during the steering committee's own gatherings with Beckmann and Strain.

The theme of inclusion adopted by the Arts and Culture division's steering committee expanded beyond Indianapolis arts' community, as illustrated in the Pan American Arts Festival's Mission Statement:

The Pan American Arts Festival will celebrate the cultural diversity of the Arts of the Western Hemisphere as a positive form of expression and communication from people to people. The programs will be international in flavor, presenting to Midwestern audiences and to visitors to the city the most outstanding examples of hemispheric excellence in the arts. The Festival's multidisciplinary activities will challenge and unite the established, more traditional art forms with newly emerging expressions of the arts.¹⁵⁰

Like the Olympic arts festivals before it, the festivities for the 1987 Pan American Games would include several artistic disciplines: music, theatre, dance, literature, visual arts, media arts, and design arts. This decision prevented one discipline from dominating the others and also created an opportunity for all of the city's cultural organizations to participate.¹⁵¹

The steering committee's emphasis on inclusion is also reflected in the Pan American Arts Festival goals. Largely based on the mission statement, these goals were:

1. To celebrate the hemispheric excellence in the Arts as the Games
celebrate hemispheric excellence in Athletics;

¹⁴⁹ Zurbuchen, interview with author, January 16, 2015.

¹⁵⁰ Arts and Culture Steering Committee Meeting Minutes w/attached Arts Festival Mission Statement and Goals, March 17, 1986, Box 1 [Master File], Folder: "Meetings/Minutes/Reports," PAX-I Records.

¹⁵¹ Pan American Arts Festival [Theme Statement], March 19, 1986, Box 1 [Master File], Folder: "Policy and Procedure," PAX-I Records.

2. To showcase hemispheric cultural diversity in the Arts;
3. To provide an unusual opportunity for Indianapolis and Midwest audiences to experience artists and works from the Western Hemisphere;
4. To produce an event which will be remembered long after the Games by leaving behind cultural resources, both tangible and intangible;
5. To focus international and national spotlights on Indianapolis, the Midwest and the Games themselves;
6. To serve as a festival prelude and joyful accompaniment to the Games.¹⁵²

The second and third goals were of special importance to Zurbuchen, Beckmann, Strain, and the steering committee. Inclusion did not simply involve representation from the various arts organizations in Indianapolis; it also involved participation from arts communities throughout the Western Hemisphere. In the end, this committee (like the other members of PAX/I) believed that using the festival to showcase cultural diversity would not only provide an unusual opportunity for local audiences to experience new artists and works but would also help build relationships between Hoosiers and the international guests coming to Indianapolis for the Games.¹⁵³

The early decisions made by Zurbuchen, Beckmann, and Strain in terms of planning the Pan American Arts Festival clearly illustrate their commitment to making this event one that had a positive impact on Indianapolis' arts community, both during and after the festivities. Their most important decision was choosing to include the city's cultural institutions in this process. From the outset, this group, led by the Arts and Culture division's steering committee, provided numerous comments, suggestions, and ideas for the festival. Such points, which are illustrated in the aforementioned mission statement and goals, highlight some of the benefits Indianapolis' arts groups wanted to

¹⁵² Ibid.

¹⁵³ Zurbuchen, interview with author, January 16, 2015.

see, including the creation of tangible and intangible cultural resources and international attention on the city.

While Zurbuchen, Beckmann, and Strain demonstrated their commitment to Indianapolis' arts community by making its members an equal partner in the planning process of the Pan American Arts Festival, the group could not give its full support back until a major issue was addressed: funding. Who was going to sponsor the festival? What was its budget? How would this budget be allocated? These were all important questions that Zurbuchen, Beckmann, and Strain had to answer before they could move forward and start organizing events for the celebration.

Following the trend popularized during the 1984 Los Angeles Olympics, funding for the 1987 Pan American Games would come from three major sources: television rights for coverage of the Games, corporate sponsorships, and ticket sales.¹⁵⁴ This money would be distributed across PAX/I's eighteen operating divisions. Because the committee's leadership viewed the arts festival "as a secondary funding source only," however, very little money from PAX/I's budget was available for the Arts and Culture division.¹⁵⁵ This situation created serious challenges for Zurbuchen, Beckmann, and Strain as they had to find additional funding separate from the larger Games.

¹⁵⁴ Pan American Arts Festival [Theme Statement], March 19, 1986, PAX-I Records. CBS ended up buying the television rights to the 1987 Pan American Games. According to the Pan American Games' official commemorative book (*The Games of August*), the network devoted twenty-six hours of coverage on three successive weekends to this event.

¹⁵⁵ "Pan American Games X Arts Festival 'Special Event' Sponsorship," Box 1 [Master File], Folder: "Comm. /Corres.," PAX-I Records; Minutes from the First Meeting of the Pax-Indianapolis Local Organizing Committee, January 10, 1985, Box 44 [Master File], Folder: "Local Organizing Committee, Meeting, January 1985," PAX-I Records. During this meeting, it was stated that each operating division had to create its own working budget which would be submitted to PAX/I Executive Committee for review. It was also emphasized that no division was authorized to spend money without approval from the Executive Committee.

The members of the Arts and Culture division's steering committee created further challenges. They wanted the division's co-chairs to only solicit businesses and non-profits that did *not* have any existing relationships to the city's arts community. In other words, the committee wanted Zurbuchen, Beckmann, and Strain to find new sponsors and avoid those that regularly contributed to local cultural institutions. By limiting requests based on this criterion, the committee hoped to prevent existing sponsors from having to choose between financing the upcoming arts festival (which would be costly) or the regular activities of the local arts groups.¹⁵⁶

Since most of the city's non-profit organizations had a long-standing history of supporting the local arts community (see Chapter One), the steering committee's suggestion essentially eliminated this group from the solicitation list. As such, Zurbuchen, Beckmann, and Strain turned their attention to obtaining festival funding from corporate sponsors. With help from other members of PAX/I's leadership, they were able to get in contact with representatives from Target Stores.¹⁵⁷

Throughout much of its history, Target and its philanthropic foundation have been dedicated to supporting the arts. In fact, it was one of two priority areas of giving for the company during the 1980s (the other was "social action"). Of special interest to the store's funders were ideas that would "develop an awareness and appreciation of arts among youth, provide equitable access to the arts for all community residents and improve the quality and scope of arts activities."¹⁵⁸ Target representatives clearly felt

¹⁵⁶ "Arts and Culture Steering Committee Meeting Minutes," April 22, 1986, Box 1 [Master File], Folder: "Meetings/Minutes/Reports," PAX-I Records; Zurbuchen, interview by author, January 16, 2015.

¹⁵⁷ Zurbuchen, interview by author, January 16, 2015.

¹⁵⁸ "Information for [Grant] Applicants," Box 49 [Division File], Folder: "Target Stores, Arts Festival Co-Sponsor Agreement, 1986-1987," PAX-I Records.

that the Pan American Arts Festival supported these goals. As a result, they agreed to co-sponsor this event.

Through its contract with PAX/I, Target pledged \$200,000 for the festival. Half of this money would be distributed in 1986 and the other half in 1987. In addition to the cash, the company agreed to provide \$50,000 worth of in-kind advertising and promotion. This section of the deal included the display of the festival's marketing materials in regional Target stores.¹⁵⁹

Target's sponsorship was essential to the full participation of Indianapolis' arts community. As Zurbuchen notes, many organizations that were interested in the festival could not start implementing their plans until some funding was guaranteed.¹⁶⁰ This point was especially true for the cultural institutions with limited operating budgets. Target's financial support also helped secure the festival's other co-sponsor: The Indianapolis Foundation.

Created in 1916, the Indianapolis Foundation was a public community trust formed by the joint resolution of three local financial institutions: the Fletcher Trust Company, Indiana Trust Company, and Union Trust Company. Throughout its history, the Foundation focused its efforts on supporting causes that promoted the welfare of the citizens of Indianapolis. A large part of this support came from grant funding, which the Foundation started offering in 1924. The decision of who received this support rested

¹⁵⁹ "Target Contract," October 2, 1986, Box 49 [Division File], Folder: "Target Stores, Arts Festival Co-Sponsor Agreement, 1986-1987," PAX-I Records; Letter from Patricia Turner-Smith [Executive VP of 1987 Pan American Games] to Polly T. Munts [Community Relations Administrator of Target Stores], February 6, 1987, Box 49 [Division File], Folder: "Target Stores, Arts Festival Co-Sponsor Agreement, 1986-1987," PAX-I Records. As part of the in-kind advertising and promotion, Target also agreed to have ticket brochures for the 1987 Pan American Games.

¹⁶⁰ Zurbuchen, interview by author, January 16, 2015.

with the Indianapolis Foundation's Board of Trustees, which consisted of six members appointed by public officials.¹⁶¹

Among the Foundation's many financial gifts were those to the city's arts community. Between 1924 and 1991, 14 percent of the organization's grants were distributed to support civic and cultural activities.¹⁶² Some of these recipients included the Indiana Repertory Theatre, the Indianapolis Symphony Orchestra, the Indianapolis Art League, and the Pan American Arts Festival.

For the arts festival, PAX/I submitted two grant applications to the Foundation. The first request was rejected in November 1986.¹⁶³ Even though no explanation for this decision was given to the committee, PAX/I's second submission in February 1987 points to the lack of an official festival sponsor when the original request was made in October 1986, which suggests that the Foundation did not want to be the only major financial contributor for this event.¹⁶⁴ In addition, the second application addressed the problem the Foundation was facing regarding the receipt of numerous grant proposals from organizations and businesses unaffiliated with PAX/I.¹⁶⁵ Since most of these submissions related to the Pan American Games, the Indianapolis Foundation's Board of

¹⁶¹ Indianapolis Foundation Records, 1916-2000, Ruth Lilly Special Collections & Archives, Indiana University- Purdue University Indianapolis, <https://www.ulib.iupui.edu/special/collections/philanthropy/mss049> (accessed May 5, 2015); *Unigov and You: Local Government for Indianapolis and Marion County* (July 1977). Of these board members, two were selected by the mayor of Indianapolis, two by the Marion County Circuit Court, and two by the judges of the U.S. District Court for the Southern District of Indiana. Each member served six-year terms without compensation. In 1997 the Indianapolis Foundation partnered with the Legacy Fund of Hamilton County to form the Central Indiana Community Foundation (CICF).

¹⁶² *Encyclopedia of Indianapolis*, s.v. "Indianapolis Foundation."

¹⁶³ "\$200,000 Sponsorship" [Ken Chapman to Pat Turner-Smith], November 17, 1986, Box 48 [Division File], Folder: "The Indianapolis Foundation, 1987," PAX-I Records.

¹⁶⁴ Target's official public announcement of its sponsorship was not made until February 1987.

¹⁶⁵ "\$200,000 Sponsorship" [Pat Turner-Smith to Ken Chapman], February 12, 1987, Box 48 [Division File], Folder: "The Indianapolis Foundation, 1987," PAX-I Records.

Trustees might have had trouble distinguishing which requests were connected to PAX/I and which were not.

PAX/I's second proposal, then, emphasized Target's recent sponsorship announcement as well as additional funding received from other organizations, including the Penrod Society, Indiana Arts Commission, and National Endowment for the Arts. This proposal also noted that PAX/I's second request would be the only *official* one coming from the organizing committee. No additional requests would be sent regarding any other aspect of the Games.¹⁶⁶

On March 4, 1987, PAX/I received a letter from Ken Chapman, Executive Director of the Indianapolis Foundation, stating the organization's Board of Trustees had approved the \$200,000 grant request. With this support, the Foundation became the second co-sponsor of the Pan American Arts Festival.¹⁶⁷ In the agreement with PAX/I, the point was made that this gift would be the trust's sole contribution to the entire Pan American Games. To the relief of the city's arts community, the Foundation's leadership also stated that this grant would *not* impact future financial relationships between the organization and Indianapolis' cultural institutions.¹⁶⁸

Between Target and the Indianapolis Foundation, \$450,000 (\$400,000 cash plus \$50,000 in-kind advertising) was available for PAX/I's Arts and Culture division to plan

¹⁶⁶ "Indianapolis Foundation Grant Request" [Pat Turner-Smith to Ken Chapman], February 12, 1987, Box 48 [Division File], Folder: "The Indianapolis Foundation, 1987," PAX-I Records. The Penrod Society ended up donating the proceeds of the 1987 Penrod Arts Fair (approximately \$90,000) to the organization. The IAC granted money to PAX/I for the creation of a series of newsletters ("*Palette*") related to the upcoming festival. The National Endowment for the Arts gave \$81,000, which was distributed between three local organizations to plan events for the festival.

¹⁶⁷ "\$200,000 Sponsorship" [Ken Chapman to Pat Turner-Smith], March 4, 1987, Box 48 [Division File], Folder: "The Indianapolis Foundation, 1987," PAX-I Records.

¹⁶⁸ Zurbuchen, interview by author, January 16, 2015.

the arts festival. The organizing committee's efforts to secure this funding helped persuade the city's arts community to participate in the upcoming festivities. Interested parties were asked to submit a proposal to Zurbuchen stating what activity or activities they wanted to host for the festival and their associated costs.

From the beginning, the city's arts community knew that most events for the Pan American Arts Festival would *not* be funded through PAX/I. There simply was not enough money in the budget. Instead, the decision was made by the Arts and Culture Steering Committee that the participating institutions would assume the costs of their festival activities. Such expenses would be funded through the organizations' *own* operating budgets as well as any outside funding they could secure. Rather than trying to divide these budgets between festival events and traditional non-festival events, most of the local institutions decided to use their budgets for the 1986-1987 year to plan only activities related to the upcoming festival. While this plan is very similar to the one employed for the artistic events at the 1982 National Sports Festival, it is different because this strategy had the full support of Indianapolis' arts organizations. Such support represented the community's appreciation of the work the division put into securing funding for the festival.¹⁶⁹

By shifting the cost in this way, PAX/I's \$400,000 cash budget for the Pan American Arts Festival could be applied to other areas. A large portion of this money would be used for advertising and marketing. While Target provided \$50,000 for promotional purposes, the Arts and Culture division's publicity subcommittee developed

¹⁶⁹ "An Overview of VIVAMERICAS! [:] A Pan American Arts Celebration," February 20, 1986, Box 1 [Master File], Folder: "Festival of the Arts. Training and Planning. 1984-1986," PAX-I Records; Zurbuchen, interview by author, January 16, 2015.

a larger marketing plan that included the use of brochures, newsletters, posters, banners, travel guides, billboards, direct mail, and public service announcements.¹⁷⁰ These materials required a sizeable amount of money to create, print, and distribute.

The other major use of the \$400,000 would go towards co-sponsoring a small number of special events for the festival. Most of these activities would have a strong national or international focus. Some suggestions for these events included an exhibit on sports art, a Latin American music concert, a folkloric dance performance, artist sponsorships for the creation of public murals in Indianapolis, and a writer sponsorship for the creation of a literary publication about the 1987 Pan American Games. The cost for these activities would be split between PAX/I and the co-sponsor(s) from the local arts community. In the case of performances and concerts, PAX/I's Arts and Culture division would pay the negotiated stage rental and technical fees to the managers of venues where these shows were held. It would also be in charge of printing the programs for these shows. The local co-sponsor(s), meanwhile, would sell the tickets to these performances. In the end, any revenue from these shows would go to PAX/I.¹⁷¹

With the artists sponsorships, PAX/I would cover the cost of bringing national and international artists to Indianapolis. This group would also be responsible for supplying the artists with materials for their murals. The local co-sponsor(s), meanwhile, would be in charge of finding locations in the city where these temporary murals could be painted. Similarly with the writer sponsorship, PAX/I would cover the cost of bringing

¹⁷⁰ "Pan American Arts Festival Calendar, \$100,000 Budget and Justifications," June 14, 1986, Box 1 [Master File], Folder: "Comm. /Corres.," PAX-I Records.

¹⁷¹ Ibid.

the author to the city and the local co-sponsor(s) would be responsible for publishing their finished work.¹⁷²

While working to secure funding for the festival, Zurbuchen and Beckmann also took meetings with representatives from national cultural institutions to gain some insight and resources into planning the arts festival. Most of these gatherings occurred during a fact-finding trip the two took to New York City and Washington, D.C. in February 1986. During these visits, Zurbuchen and Beckmann talked with representatives from the National Endowment for the Arts, the National Endowment for the Humanities, and the New York Shakespeare Festival. They also met with leaders from the Center for Inter-American Relations, the United States Information Agency (USIA), the Organization of American States, Partners of the Americas, Arts International, the Inter-American Development Bank, Partners for Livable Places, the Association of Hispanic Arts, and Festival Latino. This second group of agencies offered technical assistance to help bring international artists (especially those from Latin America) to Indianapolis for the festival. Throughout all of these meetings, a consensus was reached by the agencies' leaders to use the upcoming Pan American Arts Festival to help spread the spirit of international cooperation throughout the Western Hemisphere.¹⁷³

The cultural agencies' involvement with the Pan American Arts Festival represented the support of this event and the larger 1987 Pan American Games on a federal level. Since PASO's announcement of Indianapolis' winning bid in December

¹⁷² Ibid.

¹⁷³ "Arts and Culture Steering Committee Meeting Minutes," February 18, 1986, Box 1 [Master File], Folder: "Meetings/Minutes/Reports," PAX-I Records.

1984, officials in Washington were fully committed to supporting the various activities connected to this event. Spearheading this effort were representatives from Indiana.

One of these individuals was Mitch Daniels. Daniels started his political career in Indianapolis as an intern at the mayoral office of Richard Lugar. When Lugar decided to run for the U.S. Senate in 1974, Daniels served on his campaign team. After Lugar won this election two years later, Daniels became his Chief of Staff. By 1985, Daniels had started his new position as President Reagan's chief political advisor and liaison.¹⁷⁴ During this time, he was also responsible for staffing the White House task force for the upcoming Pan American Games. The members of this group came from numerous federal agencies and departments, including the National Endowment of the Arts, National Endowment of the Humanities, and the State Department.¹⁷⁵

The other main player in the federal government's support of the 1987 Pan American Games was Richard Lugar. Three years into his second term as a U.S. Senator, Lugar became Chairman of the Senate Committee on Foreign Relations. During this time, he sponsored a joint resolution with Representative Lee H. Hamilton (D-Indiana) to declare 1987 the "National Year of the Americas." The purpose of this celebration was "to bring about a fresh perspective on how North and South Americans can better work together, not only respecting each others' differences and appreciating each others' similarities, but effecting a positive synergy for our future as fellow members of [the] 'Americas.'"¹⁷⁶ It was also hoped that this declaration would enhance the social,

¹⁷⁴ Wikipedia, s.v. "Mitch Daniels," http://en.wikipedia.org/wiki/Mitch_Daniels (accessed June 10, 2015).

¹⁷⁵ "Festival of the Arts (FOA) Report to the National Endowment for the Arts (NEA)," February 12, 1985, Box 1 [Master File], Folder: "Festival of the Arts. Training and Planning. 1984-1986," PAX-I Records.

¹⁷⁶ "National Year of the Americas 1987," Box 49 [Division File], Folder: "Year of the Americas Weekend Correspondence and Planning, 1986-1987," PAX-I Records.

economic, and political relationships between the United States and the rest of the Western Hemisphere.

To correspond with the passage of this resolution by Congress in early June 1986, Partners of the Americas and PAX/I co-sponsored the Symposium on the National Year of the Americas. Held at the State Department in Washington on June 23, 1986, this event brought more than two hundred cultural, educational, sports, travel, and government leaders together to help plan the 1987 National Year of the Americas celebration.¹⁷⁷ Following the opening remarks, participants attended strategy workshops based on their area of expertise. These meetings focused on arts and culture, education, sports, and travel and tourism.¹⁷⁸

The arts and culture workshops were moderated by Frank Hodsohl, Chairman of the National Endowment for the Arts. The panelists included Ambassador John Jova, President of Meridian House International; Dr. José Neistein, Director of the Brazilian-American Cultural Institute; and Bob Beckmann from PAX/I's Arts and Culture Division.¹⁷⁹ By the end of these sessions, the arts and culture panelists and the workshop participants made the following recommendations for the 1987 "National Year of the Americas":

¹⁷⁷ "PAX/I, Partners [of the Americas] Convene Working Symposium [Large Pamphlet]," [June, n.d.] 1986, Box 49 [Division File], Folder: "Year of the Americas Weekend Correspondence and Planning, 1986-1987," PAX-I Records. Leaders from Indiana who attended this event included Indianapolis Deputy Mayor John L. Krauss, Indianapolis Mayor Bill Hudnut, Senator Richard Lugar, PAX/I's CEO Ted Boehm, and PAX/I's Arts and Culture co-chair Bob Beckmann.

¹⁷⁸ "The Symposium on the National Year of the Americas [Program]," June 23, 1986, Box 42 [Executive File], Folder: "Year of the Americas Symposium, 1986," PAX-I Records.

¹⁷⁹ Ibid. Meridian House International, now known as Meridian International Center, is a non-partisan, not-for-profit, public diplomacy organization founded in 1960 and located in Washington, D.C. It works closely with the U.S. Department of State and other U.S. government agencies, NGOs, international governments, and the private sector to create programs and partnerships.

1. Establish and disseminate an inventory of cultural events, productions and possibilities that exist in the various countries of the Hemisphere, on the basis of which further and enhanced exchanges could take place. Convene the symposium working group again if need be to further this end.
2. Publicity is needed for related arts and culture events.
3. U.S. Information Agency's [USIA] report on cultural exchanges in the Americas should be widely circulated.
4. USIA should use its programs, particularly the International Visitors Program, to help foreigners visit Indianapolis at the time of the Pan American Festival of the Arts and the Games.
5. Related cultural events and artifacts should be promoted as tourist attraction.¹⁸⁰

The Arts and Culture division's leadership hoped to use some of these suggestions and resources for the upcoming Pan American Arts Festival.

Ten days after this symposium, President Reagan signed a proclamation declaring 1987 the "National Year of the Americas."¹⁸¹ In August, he sent the following letter to PAX/I regarding the upcoming Pan American Arts Festival:

It gives me great pleasure to send greetings and best wishes to everyone at the Pan American Arts Festival. This year-long festival is a glorious prelude to the Pan American Games, which will open in Indianapolis less than a year from now. The Pan American Games are eagerly anticipated by sports lovers throughout the hemisphere, not only because they may set new records in athletic achievement, but because they will enable participants and audiences alike, from many nations, to learn more about one another. Meanwhile the Pan American Arts Festival will allow the people of Indianapolis, and those who visit, to experience at first-hand the artistic achievements of our neighbors: their musicians and composers, their painters and sculptors, their dancers, poets, and craftsmen. I hope many of our fellow citizens will come to Indianapolis, not only for the sports events, but so they too can join in this cultural feast which can do so much to increase hemispheric understanding.¹⁸²

¹⁸⁰ "PAX/I, Partners [of the Americas] Convene Working Symposium [Large Pamphlet]," [June, n.d.] 1986, PAX-I Records.

¹⁸¹ S.J. Resolution 350. Ninety-Ninth Congress of the United States of America. Public Law 356, July 3, 1986, Box 49 [Division File], Folder: "Year of the Americas Weekend Correspondence and Planning, 1986-1987," PAX-I Records.

¹⁸² Letter from President Reagan, August 26, 1986, Box 49 [Division File], Folder: "Year of the Americas Weekend Correspondence and Planning, 1986-1987," PAX-I Records.

Prepared in time for the festival's kickoff event, this letter was the result of Beckmann's aforementioned relationship with Senator Lugar. This connection gave Beckmann and other leaders of PAX/I close access to members of the White House, which in turn led the Arts and Culture division's leadership to ask for this letter of support from President Reagan.¹⁸³ In the end, Zurbuchen and Beckmann used the upcoming festival as a way to collaborate with members of the federal government as well as the various national cultural organizations. Such work created an excellent opportunity for Indianapolis' arts community to collaborate with these groups as well.

Similarly, Zurbuchen, Beckmann, and Strain's meetings with representatives from the thirty-eight nations that were to participate in the upcoming Games created another group of people Indianapolis' arts community could collaborate with during the festival. During these gatherings, the team learned that the National Olympic Committee (NOC) leaders wanted the upcoming Pan American Arts Festival to include representation from *all* of the countries participating in the upcoming Games. According to Zurbuchen, these representatives felt that people from the United States knew very little about their foreign neighbors, especially those from Spanish-speaking countries. However, they also believed that the upcoming festival would help increase this cultural understanding.¹⁸⁴

Like the approach taken with Indianapolis' arts community, Zurbuchen, Beckmann, and Strain would let each National Olympic Committee decide how they wanted to represent their country at the Pan American Arts Festival. For countries run by the military (ex. Cuba, Nicaragua), the decision would be made by them. For democratic

¹⁸³ Zurbuchen, interview by author, January 16, 2015.

¹⁸⁴ Ibid. A National Olympic Committee is the organization that directs the Olympic Movement within a particular country. The mission of the NOCs is to develop, promote, and protect the Olympic Movement in their respective countries, in accordance with the Olympic Charter.

nations, meanwhile, the decision would come from cultural agencies within the government as well as independent arts organizations.¹⁸⁵

One of the decisions these groups would make involved artists. Some wanted to send them to Indianapolis to participate in the festival, while others were content just to send cultural objects from their countries to use in museum exhibits. For the countries that did decide to send artists, the Arts and Culture division would let the foreign representatives determine how they would be used. For example, the Guatemalan government stated that they wanted their marimba band to play three different times during the festival. Other countries, however, decided to let Zurbuchen and the Arts and Culture division/Indianapolis' arts community determine everything including when, where, and in some cases, with whom their artists would play.¹⁸⁶

The collaborations between PAX/I's Arts and Culture division, Indianapolis' arts community, Target, the Indianapolis Foundation, the United States government, and the foreign National Olympic Committees were vital to the planning and implementation of the Pan American Arts Festival. None of the contributions these groups made, however, would have been possible without Zurbuchen, Beckmann, and Strain's efforts. As noted above, the driving force behind the team's work was its commitment to Indianapolis' cultural organizations.

Zurbuchen, Beckmann, and Strain clearly wanted to create an event that left a positive impact on the arts community, and this community obviously wanted the same thing. Making local arts groups co-producers of the festival, then, made sense and

¹⁸⁵ Ibid.

¹⁸⁶ Ibid.

allowed a greater number of people to have a say in the final product. This finished product ended up being a year-long festival that ran from September 1986 to August 1987, included more than forty local participating organizations (from Indianapolis and surrounding areas), and more than two hundred events. A summary of this celebration and its legacy are discussed in the next chapter.¹⁸⁷

¹⁸⁷ Other areas in Indiana that participated in the arts festival include Bloomington, Michigan City, Noblesville, Muncie, Madison, Vincennes, Fishers, Lafayette, Terre Haute, and Brown County. Events that occurred in these locations will *not* be addressed in the following chapter because they are outside of the Indianapolis-based focus of the thesis.

Chapter Three:
Highlights and Results: The Pan American Arts Festival and Its Legacy for
Indianapolis Arts and Culture

A synopsis of the 1986-1987 Pan American Arts Festival is provided below in order to document the numerous activities that the city's cultural organizations produced alongside PAX/I's Arts and Culture division. Information about this event, which is organized by month, comes from three main sources: the official Pan American Arts Festival brochure, newspaper and magazine articles from regional publications, and Susan Zurbuchen's personal collection of flyers, brochures, newspaper clippings, and photographs from the celebration. As noted in the introduction, these resources provide a detailed but incomplete look at the arts festival. There is still enough information available from these materials, however, to showcase the *variety* of organizations and events that were part of this celebration, which illustrates the investment of this celebration among Indianapolis' arts community. Following this synopsis, the chapter concludes with a brief examination of the festival's impact on arts and culture in Indianapolis.

The arts festival kicked off with the twentieth annual Penrod Arts Fair at the Indianapolis Museum of Art. Sponsored by the Penrod Society, an Indianapolis-based cultural organization founded in 1967, this outdoor event occurred on September 6, 1986.¹⁸⁸ Like previous Penrod fairs, this one involved performances and entertainment from several cultural institutions in the city, including Dance Kaleidoscope, the Indianapolis Symphony Orchestra, Indianapolis Ballet Theatre, and Indianapolis Zoo. It

¹⁸⁸ Penrod Arts Fair, "A History of Service," <http://www.penrod.org/about-penrod/history> (accessed May 10, 2015). According to Ted Boehm's oral history, The Penrod Society was one of the early initiatives community leaders used to make Indianapolis "a more interesting place." Boehm was Penrod's president in 1974.

also included over two hundred works of exhibited art throughout the museum's grounds. Meanwhile, to highlight the Pan American theme, performances from a salsa orchestra, steel drum group, and the Dominican Republic Gospel Choir were held.¹⁸⁹

There was also an appearance from Frank Hodsoll, chairman of the National Endowment for the Arts (NEA). During the fair, he unveiled the Pan American Arts Festival's official poster and read President Reagan's letter (discussed in Chapter Two) to the crowd. Hodsoll also announced NEA's \$81,000 grant to three local organizations producing events for the celebration: the Indianapolis Museum of Art (\$50,000), IUPUI (\$11,500), and Indiana State University in Terre Haute (\$20,000). The day's festivities ended with Tom Ristine, chairman of the Penrod Arts Fair, pledging to donate the event's profits to institutions participating in the Pan American Arts Festival. This amount ended up totaling approximately \$90,000.¹⁹⁰

Two other events were held during the opening month of the festival. One was a Brazilian Carnival at the Children's Museum, while the other was Alfredo Jaar's installation "Welcome to the (Third) World" at Herron Gallery. Jaar, a Chilean-born artist trained in fine arts, architecture, and film studies, received funding from the National Endowment for the Arts (see above) and the Indiana Arts Commission to visit the Serra Pelada gold mine in Brazil. During this visit, he witnessed thousands of miners searching for gold near the mouth of the Amazon River. The arduous nature of this task (carrying hundred pound bags of dirt, living in makeshift camps, and being away from

¹⁸⁹ Corbin Patrick, "Saturday Is Fair Day, Rain or Shine," *Indianapolis Star*, September 4, 1986; "Zadora Concert Planned for Penrod Arts Fair," *Arts Insight*, September 1986.

¹⁹⁰ David Mannweiler, "Penrod Arts Fair Gets Gift," *Indianapolis News*, September 5, 1986; George Stuteville, "Pan Am Sharing Begins at Penrod," *Indianapolis Star*, September 7, 1986; Greg Hassell, "Penrod to relay \$90,000," *Indianapolis News*, November 20, 1986. Each year proceeds from the Penrod Arts Fair create grants that fund various cultural initiatives and events in Indianapolis.

loved ones) was reflected in the artist's photographs and recordings, which were featured in the exhibit along with some of the miners' tools. The inclusion of dramatic lighting and sounds from the mining operation created an even greater immersive experience. In the end, Jaar used this installation to highlight the disparities between "third world" and "developed" countries.¹⁹¹

In October 1986, Indianapolis' first professional folk dance troupe, Dans Ethnik, opened its 1986-1987 season with "A Time to Dance." The show, which was held at the Children's Museum's Lilly Theatre, featured folk dances from various regions across the globe, including the Mexican polka.¹⁹² Another event that took place at the Children's Museum was the season opener for one of the city's chamber orchestra, Suzuki and Friends. During its two-day performance, the group played pieces by Bach and Mozart as well as works by Brazilian composer Villa-Lobos and French-Canadian composer Jacques Hetu. These shows, sponsored by Cathedral Arts, were the first of several Pan American concerts during the orchestra's 1986-1987 season.¹⁹³

In November 1986, the Indianapolis Ballet Theatre (IBT) invited Cuban-born dancer Miguel Campaneria and his partner Maria Teresa Del Real to perform during the

¹⁹¹ Carol Weiss, "Images of 'Ant-Like' Men Provoke Serious Thought," *Arts Insight*, November 1986; Marion Garmel, "2 Images Created 'Third World'," *Indianapolis News*, September 12, 1986; Pan American Arts Festival [Brochure] 1986-1987, Box 1 [Master File], Folder: "Festival of the Arts. International Art Exhibit Booklet," Pan American Games X - Indianapolis (PAX-I) Records, 1984-1990, Ruth Lilly Special Collections & Archives, Indiana University-Purdue University Indianapolis (hereafter cited as PAX-I Records).

¹⁹² Nina Ryan, "Dans Ethnik Opens Season Saturday," *Indianapolis News*, September 25, 1986.

¹⁹³ Jay Harvey, "Suzuki Series Will Open; Now Preparing for Pan Am Games," *Indianapolis Star*, October 19, 1986; Charles Staff, "All In all a Case of Feast 1st," *Indianapolis News*, October 22, 1986; Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records. The Suzuki and Friends music series was founded by violinist and ISO concertmaster Hidetaro Suzuki in 1980. During the arts festival, this series was referred to as Suzuki and Amigos. Founded in 1969, Cathedral Arts was a non-profit organization dedicated to the promotion and development of young artists' careers. It was also a driving force behind the cultural development of downtown Indianapolis. This organization provided funding for several art festival activities.

company's show at Clowes Memorial Hall on the campus of Butler University. Campaneria was a renowned soloist who spent several years working and touring with the National Ballet of Cuba. With help from the director of Les Grandis Ballets Canadiens, the dancer defected and became a Canadian citizen. He later moved to the United States and performed with the American Ballet Theatre and Pittsburgh Ballet Theatre. During the IBT show, Campaneria and Del Real performed "Black Swan pas de deux" from Tchaikovsky's *Swan Lake* as well as a piece choreographed by American Michael Smuin ("Bouquet").¹⁹⁴

In December 1986, the Children's Museum opened "Passport to the World." This exhibit was based on Theresa and Frank Caplan's donation of 50,000 toys and artifacts collected from 120 countries. Along with viewing some of these objects, visitors also had the opportunity to interact with international musicians, storytellers, artists, and craftspeople.¹⁹⁵

The New Year brought a number of new events. In January 1987, the Madame Walker Urban Life Center began a "Youth in Arts" enrichment series for children ages eight to twelve. Another youth-oriented program was "Expeditions." Held at the International Center, this series taught fourth and fifth graders about Latin American culture. The final event in this category was "We're All Together Different." Also held at the Madame Walker Urban Life Center, this show featured puppetry and musical

¹⁹⁴ Betsy Light, "Ballet Concert Wholly Satisfying," *Indianapolis Star*, November 16, 1986; Betsy Light, "Dancer Defects to New Life in America," *Indianapolis Star*, November 9, 1986; Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records.

¹⁹⁵ Children's Museum, "Passport to the World," <http://thehistory.childrensmuseum.org/exhibits/passport-world> (accessed May 10, 2015); Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records. "Passport to the World" opened on December 6, 1986 and closed in 2008.

performances by mime artist Reed Steele in conjunction with Young Audiences of Indiana.¹⁹⁶

For adult audiences, the Indianapolis City Center hosted its first “Lunchtime Lecture Series” in late January. The title for this first event was “Latin America: Physical Environments.” In addition, the Jordan College of Fine Arts at Butler University offered a special seminar entitled “Latin American Music in the 19th and 20th Centuries.” The final educational opportunity held at this time was “Latin American Quest for Identity: Society, Literature & Art in the 20th Century.”¹⁹⁷ Sponsored by the Indianapolis Museum of Art and the Consortium for Urban Education (CUE) Academic Deans’ Committee, this event was a semester-long, seminar-styled course that focused on “the intellectual history, language and customs, literature, art, architecture, film and music of Latin American countries in the twentieth century.”¹⁹⁸ This class, which was taught by five CUE members, was available to students from nearby colleges and universities as well as a limited number of local community residents.¹⁹⁹

The month of January concluded with two concerts. The first was the Indianapolis Symphony Orchestra’s “Pops Fiesta.” Held at Circle Theatre, this show

¹⁹⁶ Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records. “Youth in Arts” ran until September 1987, while “Expeditions” ran until February 10, 1987. The Indiana chapter of Young Audiences, Inc. (now known as Arts for Learning Indiana) was founded in 1961 to provide arts education to children. The International Center was originally formed to provide interpreters and translators for the NATO Conference of Mayors held in Indianapolis in 1973. Eventually, the organization started providing cultural resources, referral services, and training to the city’s foreign-born population.

¹⁹⁷ Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records. “Latin American Music in the 19th and 20th Centuries” ran until May 1987.

¹⁹⁸ Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records; “Upcoming Pan Am Course to Focus on Cultures,” *Arts Insight*, December 1986. This course ran from January 20, 1987 to May 5, 1987. The Indianapolis Consortium on Urban Education (CUE) was an organization comprised of educators from six local institutions: Butler University, IUPUI, University of Indianapolis, Marian College, Franklin College, and the Indianapolis Museum of Art.

¹⁹⁹ “Upcoming Pan Am Course to Focus on Cultures,” *Arts Insight*, December 1986.

featured guest vocalist Consuelo Jean Routtu. The other program was the Indianapolis Arts Chorale's "Chorale Gala," which was held at the Indiana State Capitol Rotunda.²⁰⁰

February 1987 began with the Children's Museum's Caribbean Carnival, a month-long celebration of Caribbean culture. In terms of lectures, the Indianapolis City Center continued its "Lunchtime Lecture Series" with "Latin American Expressions: The World of Art." Meanwhile, the Indianapolis Art League began its Friday Morning Coffee Series. The topic for this first meeting was "Mexican Art and Architecture," which was led by Dr. Peter Sehlinger and local artist Carol Tharp-Perrin. The League hosted the second program of the series, "The Art of Dance," at the end of the month. It was led by Dance Kaleidoscope and included a performance by the group.²⁰¹

For concerts, the Indianapolis Symphony Orchestra held another Pan American-inspired performance with special guest artists Brazilian guitarist Carlos Barbosa-Lima and ISO harpist Diana Evans. Meanwhile, Suzuki and Friends continued their Chamber Music Concert series with a showcase of music from Argentine and Spanish composers. Finally, the Indianapolis Museum of Art hosted a performance by Jessica Suchy, which was part of the "Music of the Americas" concert series.²⁰²

February was also the beginning of local theatrical performances. At the Madame Walker Urban Life Center, author Hank Fincken debuted *Francisco Pizarro, To Serve You* in conjunction with Young Audiences of Indiana. This show depicts the history and culture of South American people. *Candide*, Leonard Bernstein's 1956 musical about world travel based on Voltaire's 1759 novella of the same name, was held at the Jordan

²⁰⁰ Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records.

²⁰¹ Ibid.

²⁰² Ibid.

College of Fine Arts.²⁰³ Finally, the Indiana Repertory Theatre presented *To Culebra*. Written by American actor, director, and playwright Jonathon Bolt, this show deals with the failed effort to build a sea-level canal across Panama by French diplomat Ferdinand DeLesseps and his son Charles during the 1880s.²⁰⁴

In March 1987, the Children's Museum had a month-long celebration featuring programming and exhibits on United States culture. A similar event was the "Brazilian Carnaval" held at the Indiana Roof Ballroom. Sponsored by Partners of the Americas, this celebration was organized to promote the country of Brazil. Highlights from the evening included a non-stop performance by Chicago-based group Valucha and the Samba Brasil Band and a contest for the "most authentic, most elaborate, and most creative [Brazilian] outfits."²⁰⁵

For March lectures, the Indianapolis City Center hosted "Latin Historical Impact: Simon Bolivar" as part of its lunchtime series. Meanwhile, in the art realm, the Indianapolis Art League sponsored "Mexico City and San Miguel: Great Art Escape" tour. Over at the Patrick King Contemporary Art Gallery, "Way Down South" was presented. This exhibit featured contemporary artifacts from South America.²⁰⁶

Several concerts were also held in March, including the Indianapolis Symphony Orchestra's show featuring American conductor Lawrence Leighton Smith. There was

²⁰³ Ibid.; *Wikipedia*, s.v. "Candide (operetta)," http://en.wikipedia.org/wiki/Candide_%28operetta%29 (accessed May 15, 2015).

²⁰⁴ Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records; Charles Staff, "Actor, Writer, Director Bolt Readies Play," *Indianapolis News*, February 5, 1987. *To Culebra* originally premiered at the Actors Theatre of Louisville in 1986. Another performance of *Francisco Pizarro, To Serve You* was held on April 2, 1987.

²⁰⁵ Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records; "'Carnaval' to Spotlight Brazil," *Indianapolis News*, March 2, 1987.

²⁰⁶ Ibid. Opened in 1982, The Patrick King Contemporary Art Gallery was one of a handful of art galleries on Massachusetts Avenue in downtown Indianapolis.

also the continuation of the “Music of the Americas” series, which for March included two concerts by the Indianapolis Arts Chorale. At the Indianapolis Museum of Art, Musicians of the Cloister held a special performance featuring Latin American music, while the Faulkner Chamber Players played pieces by Brazilian composer Villa-Lobos at Christ Church Cathedral. Finally, Target held a family concert on Monument Circle to celebrate the company’s official announcement of its co-sponsorship of the Pan American Arts Festival. Entitled “Olé, Pan American Salute,” this show was conducted by William Henry Curry and featured cellist Derek Barnes along with the Indianapolis Symphony Orchestra.²⁰⁷

March was also the first month of the Pan American Arts Festival film series. Held Friday nights at Central Library and Sunday afternoons at the Indianapolis Museum of Art, the first set of movies was from Latin America and included several award-winning works. *Lucia*, a 1969 film by Cuban-director Humberto Solás, was the first film shown from this collection.²⁰⁸

April 1987 began with “Canada’s Cultural Heritage Days,” the Children’s Museum’s two-month celebration of the U.S.’s northern neighbor. Another Canadian-themed event was “Avril Allegre.” Held at the newly opened *Indiana Experience*

²⁰⁷ Ibid. “Way Down South” ran from March 6, 1987 to April 25, 1987. Musicians of the Cloister was founded in 1984 at Trinity Episcopal Church in Indianapolis; the organization changed its name to the Indianapolis Chamber Orchestra in 1987. The Faulkner Chamber Players were another professional chamber group founded in the 1980s.

²⁰⁸ Ibid.; Rita Rose, “Latin Series at Library, IMA,” *Indianapolis Star*, January 1987. The Latin American film series ran from March 29, 1987 to May 17, 1987.

museum inside Union Station, this exhibit provided an in-depth look at sports, art, games, and languages in Canada.²⁰⁹

In terms of Latin American-themed exhibits, the Children's Museum, Indiana Department of Commerce, Melvin Simon and Associates, and PAX/I co-sponsored "PanAmania." Created in an effort to bring national awareness and enthusiasm to the upcoming Pan American Games as well as to increase Indianapolis's image as a national business, sports, and tourism center, "PanAmania" was a traveling exhibit that featured the works of six craftsmen from Latin America: José Rafael Picuasi, a weaver from Ecuador; Maria Herondina Xavier, a lacemaker from Brazil; Enio Cleber de Oliveira and Christina de Vargas Alves, puzzle and toy makers from Brazil; Miguel Ignacio Cael, a mask maker from Guatemala; and Juan Victoria Ignacio Ventura, a weaver from Guatemala.²¹⁰ These artists demonstrated and displayed their various crafts to visitors as they traveled the country with the exhibit. After holding two kickoff ceremonies, the first at the Children's Museum on April 18th and the second at the Old Post Office Pavilion in Washington, D.C., on April 21st, "PanAmania" started its journey across the country. Between April and August, this exhibit stopped at twenty-three cities (including Indianapolis).²¹¹

²⁰⁹ Pan American Arts Festival [Brochure] 1986-1987, PAX/I Records. *Indiana Experience*, abbreviated IND*EX, was a museum inside Union Station during the building's festival marketplace era of the 1980s and early 1990s. The museum celebrated Indiana and its achievements through numerous multi-media exhibits, an attraction called Videostop, and a small theatre presenting a video catalogue of Indiana.

²¹⁰ PanAmania News Release, February 9, 1987, Box 49 [Division File], Folder: "Year of the Americas Weekend, Correspondence and Planning, 1986-1987," PAX-I Records; "Pan Amania Kickoff—The Children's Museum" [April 18 Agenda] Box 48[Division File], Folder: "Panamania, 1987," PAX-I Records.

²¹¹ PanAmania News Release, PAX-I Records; "Pan Amania Tour Malls and Dates," Box 48 [Division File], Folder: "Panamania, 1987," PAX-I Records; Marcy Mermel, "Traveling Craft Show Exalts Pan Amania," *Indianapolis News*, April 18, 1987. The tour stops, in order, for "PanAmania" included Washington, D.C.; Pittsburgh, PA; Columbus, OH; Cleveland, OH; Toledo, OH; Dayton, OH;

For April lectures, the Indianapolis City Center continued its lunchtime series with “Latin Expressions: The World of Literature.” Meanwhile, in the world of theatrical performances, Belinda Acosta performed her one-woman show *Machisma: Voices from a Hispanic Girl’s Past* at the Indiana Repertory Theatre. Over at Butler University, the school’s theater department presented Argentine playwright Manuel Puig’s *Under a Mantle of Stars* (1985). Finally, at nearby Clowes Memorial Hall, the Indiana Opera Theatre performed John Philip Sousa’s *El Captain*.²¹²

Twyla Tharp Dance Company also had a show at Clowes. Sponsored by Dance Kaleidoscope and Clowes Hall, this presentation included a piece that the company performed during the 1984 Olympic Arts Festival in Los Angeles, California. The other dance event in April was the “Children’s Folk Dance Festival” at the Indianapolis Convention Center. Sponsored by Arts Services (part of the Indianapolis Department of Parks and Recreation), this celebration featured youth performances of folk dances from the Americas.²¹³

April also included a number of concerts. The “Music of the Americas” series continued with three separate shows. The first, held at Clowes, featured the Butler University Symphonic Band and Percussion Ensemble. Next was a concert by the Scott Chambers Players featuring the music of local composer Glenn Gass. It was held at the

Cincinnati, OH; Louisville, KY; Lexington, KY; Atlanta, GA; Evansville, IN; Indianapolis, IN; Fort Wayne, IN; Merrillville, IN; Peoria, IL; Milwaukee, WI; Chicago, IL; St. Louis, MO; Kansas City, MO; Dallas, TX; Austin, TX; San Antonio, TX; El Paso, TX; and Indianapolis, IN. The exhibit stopped at each city between one to three days. The exception is PanAmanian’s final stop in Indianapolis. When the tour arrived back in the city on July 27th, it stayed at the Children’s Museum for the duration of the Tenth Pan American Games. Many of these stops were at Simon-owned malls.

²¹² Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records.

²¹³ Ibid. Indiana native Twyla Tharp formed her eponymous dance company in 1966. The group toured around the world throughout the 1970s and 1980s. In 1988, Twyla Tharp merged with American Ballet Theatre.

Indianapolis Museum of Art. The final show, also at the IMA, featured Sonic Boom with music by Brazilian composer Lacerdo.²¹⁴

At Circle Theatre, the Indianapolis Symphony Orchestra presented three different concerts. These programs featured guest performances by American flutist Paula Robinson (April 2-4), American pianist Kathryn Selby (April 17 and 18), and American artists soprano Juliana Gondek and baritone Kurt Link (April 23-25). Meanwhile, Suzuki and Friends concluded its Pan American-inspired season with two separate shows at the Children's Museum's Lilly Theatre. The first was a special performance of Latin American music that featured Argentine guitarist Jorge Morel. The other program featured Canadian composer William Wallace and Mexican composer Carlos Chávez's *Xochipilli*.²¹⁵

"Jazz Goes Salsa" was another concert held in April. It featured the Naptown Jazz Quintet/Spectrum Percussive Trio in cooperation with Young Audiences of Indiana. Meanwhile, the month's largest live event was Butler University's twentieth annual "Romantic Music Festival." As a salute to the upcoming Pan American Games, the theme for this series was "Romantic Music of the Americas."²¹⁶

May 1987 started with "Contemporary Artists Look at Sports." Held at Herron Gallery, this exhibit involved a national survey of contemporary art based on American sports. Pieces from Claes Oldenburg, Elaine de Kooning, Christo, Victor Vasarely, and

²¹⁴ Ibid. Scott and the Chamber Players held another "Music of the Americas" show on June 7, 1987 at the Indianapolis Museum of Art.

²¹⁵ Ibid.

²¹⁶ Ibid.

Larry Rivers were included in this show.²¹⁷ Another arts event was the seventeenth annual Broad Ripple Arts Fair. Located on the grounds of the Indianapolis Art League, this two-day celebration featured an outdoor gallery of works from a variety of media. It also included Pan American-inspired entertainment from several local cultural organizations, including Dance Kaleidoscope, the Indianapolis Zoo, and the Indianapolis Opera Ensemble.²¹⁸

For May lectures, the Indianapolis City Center continued its lunchtime series with “Latin America: The Experience of Business and Trade.” Another educational opportunity was held at the Madame Walker Urban Life Center. Part of the organization’s “Youth in Arts” series, this special program focused on Caribbean culture.²¹⁹

In terms of concerts, the Indianapolis Museum of Art hosted a special show featuring classical guitar trio Fulnecky, Johns and Terrell as part of the ongoing “Music of the Americas” series. Meanwhile, the Ronen Chamber Ensemble in conjunction with Young Audiences of Indiana presented “I Hear America Singing.” This show, held at the Children’s Museum’s Lilly Theatre, included folk songs and chamber music from the Americas. Also at Lilly Theatre was Dans Ethnik’s spring concert that included folk dances from around the world. Another show in this group was “A Salute to Canada,” a special preview performance sponsored by the Indiana State Museum and the Warren Fine Arts Foundation. Held at the Warren Performing Arts Center, this program featured

²¹⁷ Ibid.; Marion Garmel, “High Expectations Make Sports Exhibit at Herron a Strikeout,” *Indianapolis News*, July 10, 1987. “Contemporary Artists Look at Sports” ran from May 1, 1987 to July 4, 1987.

²¹⁸ Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records; “A Broad Ripple Tradition,” *Indianapolis Star*, May 15, 1987.

²¹⁹ Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records.

the Windsor Symphony from Windsor, Ontario, along with guest pianist Canadian André Laplante.²²⁰

Finally, the Indianapolis Symphony Orchestra continued its string of concerts into May. The first show, a salute to the United States, featured guest artists the Beaux Arts Trio. The second featured guest conductor Jorge Mester from Mexico and guest pianist Jorge Bolet from Cuba. One of the pieces played during this performance, *Huapango*, was written by Mexican composer José Pablo Moncayo.²²¹ The last May show was actually a series of concerts for local elementary school children. Called “Visions Concerts,” these ISO performances featured music from the Western Hemisphere.²²²

June 1987 was one of the festival’s busiest months. During this time, a record number of lectures and workshops were held, with several targeting children on summer vacation. At the Indianapolis Art League, the organization hosted two separate day camps: one for children ages four to twelve (“Fine Art Day Camp”) and the other for youth and teens (“Youth and Teen Art Workshops”). In both instances, an emphasis was placed on Latin American, Caribbean, and Canadian artists and art forms. A similar program for Center Township children was held at the Indianapolis Museum of Art. Entitled “Exploring the Americas,” this event involved a series of classes and activities that focused on the arts and cultures of five Native American peoples. The Jewish Community Center also focused on cultural arts from Pan American countries during its “Day Camp Program.” Finally, for those interested in writing, the Madame Walker

²²⁰ Ibid.; Pan American Preview Concert “A Salute to Canada” newspaper ad. The Ronen Chamber Ensemble was founded by ISO musicians David Bellman and Ingrid Fischer-Bellman in the early 1980s. The Warren Performing Arts Center opened in 1983 at 9500 E 16th Street.

²²¹ Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records; “Mester, Bolet to Salute Pan Am X,” *Indianapolis News*, May 12, 1987.

²²² Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records.

Urban Life Center offered a “Writer’s Symposium” that featured the works of three prominent black artists.²²³

Several live events were also held during June. One of these performances was Dance Kaleidoscope’s “A Salute to the Pan American Games.” Held at the Indiana Repertory Theatre’s Upperstage, this special concert featured the longest reigning U.S. Latin ballroom dance champions at that time: Elizabeth Curtis and Ronald Montez. Another dance event was the Indianapolis City Center’s “The Latin Joy of Music and Dance: Folk Dancing on the Circle.” This program was the organization’s final “Lunchtime Lecture Series.” Lastly, “Summer ’87 Sensacional!” was a month-long event at Union Station that featured a variety of activities, arts, and games.²²⁴

In terms of musical performances, the Lockerbie String Quartet hosted a special gala concert at the Indianapolis Museum of Art. During this show, the Quartet premiered a new string octet by Canadian composer Peter Ware (“Kahab”), whose appearance and piece was the result of a grant from the Canadian Council for the Arts. Another event that occurred in June was the Indianapolis Opera Company’s premiere of *The Monkey and the Mrs. Little*. Commissioned specifically for the arts festival, this opera is a Brazilian trilogy for children with songs in both Portuguese and English. This show, held

²²³ Ibid. The Indianapolis Art League workshops both ran from June 1987 to August 1987. “Exploring the Americas” ran from June 1987 to July 1987. The Jewish Community Center’s day camp ran from June 1987 to August 1987. Center Township is one of nine townships in Marion County, Indiana. Its boundaries are 38th Street to the north, Belmont Avenue on the west, Emerson Avenue on the east and Troy Avenue on the south.

²²⁴ Ibid.; Betsy Light, “Kaleidoscope Out Shakes Earthquake,” *Indianapolis Star*, June 11, 1987.

at the Children's Museum's Lilly Theatre, was presented by the Indianapolis Opera, the Children's Museum, and Partners of the Americas.²²⁵

June also featured a packed exhibit schedule. The Children's Museum hosted the traveling exhibit "Cenote of Sacrifice: Maya Treasures from the Sacred Well at Chichen Itza." Sponsored by Phil and Betty Hedback and Indiana Bell Telephone Company, this exhibit included gold, gems, and other objects that American archaeologist Edward H. Thompson discovered at the sacred well in Chichen Itza, Mexico, during the early twentieth century. The tour, in which the Children's Museum served as the final stop, was the first time these artifacts were shown to the public.²²⁶

The Indiana State Museum held two exhibits in June: "Canadian Art Glass" and "A Salute to Canada." As one might expect from the title, "Canadian Art Glass" featured original hand-crafted objects from principal Canadian glass schools. Meanwhile, "A Salute to Canada" was a traveling exhibit that covered the country's history, geography, industry, and culture through photographs, artifacts, and video presentations. Labels for this show appeared in English, Spanish, and French.²²⁷

For art exhibits, the Indianapolis Sports Center on IUPUI's campus hosted "Art & Athletics: A Scoring Combination." This event was both a visual arts exhibit and competition. The other show in this category was "Art of the Fantastic: Latin America,

²²⁵ Ibid.; "The Monkey and Mrs. Little" [magazine advertisement], *Arts Insight*, June 1987; "Museum Offers a Brazilian Touch," *Indianapolis News*, June 2, 1987.

²²⁶ Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records; George Gonis, "Cenote of Sacrifice' Explores Fascinating Civilization of Ancient Maya," *Children's Newseum*, June-August 1987; "Many Activities Planned as Museum Welcomes Tenth Pan Am Games," *Children's Newseum*, June-August 1987. "Cenote of Sacrifice" ran from June 5, 1987 to August 23, 1987.

²²⁷ Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records; Marion Garmel, "A Salute to Canada," *Indianapolis News*, June [n.d.], 1987. Both "Canadian Art Glass" and "A Salute to Canada" ran from June 14, 1987 to November 8, 1987.

1920-1987.” This exhibit, held at the Indianapolis Museum of Art, was billed as the Pan American Arts Festival’s star event. Planning for this show started shortly after PASO’s official announcement in December 1984 that Indianapolis would host the Tenth Pan American Games.²²⁸

The IMA’s decision to develop a contemporary Latin American art exhibit was based on the United States’ limited examination of this subject. In fact, prior to the opening of “Art of the Fantastic,” no major U.S. museum had held an exhibition about this topic since 1966. This show, then, was created to educate visitors about a group of artists who were largely unknown outside of Latin America at that time. It was also developed to highlight the importance of the concept of “the fantastic” in Latin American culture.²²⁹

Led by Chief Curator Holliday T. Day and Curator of Contemporary Art Hollister Sturges, “Art of the Fantastic” included over a hundred objects (mostly paintings) from twenty-nine artists in ten different Latin American countries. Day, Sturges, and other IMA staff members acquired most of these works through loans from museums and private collectors in Latin America and the United States. In total, over sixty lenders contributed to the exhibit.²³⁰

“Art of the Fantastic” was divided into three sections based on artistic generations. The first section, “The Early Modernists: Forging an Identity,” featured eight artists whose major works were from the 1920s through the 1940s. These

²²⁸ Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records.

²²⁹ Holliday T. Day and Hollister Sturges, *Art of the Fantastic: Latin America 1920-1987* (Indianapolis: Indianapolis Museum of Art, 1987), 10-11. For the purposes of this exhibit, “fantastic” was defined as broadly as possible.

²³⁰ *Ibid.*, 7.

individuals included Armando Reverón, Alejandro Xul Solar, Tarsila do Amaral, Joaquín Torres-García, Frida Kahlo, Rufino Tamayo, Wifredo Lam, and Roberto Matta. The second part of the exhibit, “Generation in Conflict: Ideas Unmasked,” featured eleven artists who came of artistic age after World War II: Roberto Aizenberg, Tilsa Tsuchiya, Armando Morales, Alberto Gironella, Francisco Toledo, Fernando Botero, Jacobo Borges, Antonio Henrique Amaral, Beatriz Gonzáles, José Gamarra, and Jorge de la Vega. The final section, “The Contemporaries: Confrontation with Mass Culture,” featured artists born in the 1940s and 1950s, including Siron Franco, Armando Rearte, Guillermo Kuitca, Rocío Maldonado, Germán Venegas, Alejandro Colunga, Arnaldo Roche Rabell, Luís Cruz Azaceta, Alex Vellaurí, Waldemar Zaidler, and José Bedia Valdés. These artists’ works appeared in the exhibit as well as the accompanying *Art of the Fantastic* catalogue. This catalogue also included essays by twenty-nine Latin American writers, with each author contributing a piece about one of the artists in the show.²³¹

To celebrate the opening of “Art of the Fantastic,” several parties were held. The patrons’ preview on June 27th included an exhibit walkthrough with artists featured in the program, a fashion show presented by Indianapolis-based retailer L.S. Ayres, Latin American food, and a musical performance by Chilean singer Paula Monsalve. Later in the evening, the Alliance of the IMA hosted “A Fantastic Affair.” This celebration included dancing on the museum’s terrace as well as a display of exotic birds from the Indianapolis Zoo. For the official public opening on June 28th, the museum hosted “A Family Fiesta.” In addition to docent-led tours of the exhibit, this celebration included

²³¹ Ibid., 13-14.

two showings of Disney's *The Three Caballeros* (1944) and a special concert by the Lockerbie and Hampshire String Quarters with music by Canadian composer Peter Ware.²³²

“Art of the Fantastic” ran from June 28th to September 13th. After its showing at the Indianapolis Museum of Art, the exhibit traveled to three museums: the Queens Museum in Flushing, New York, the Center for the Fine Arts in Miami, Florida, and Centro Cultural/Arte Contemporáneo in Mexico City, Mexico. This tour ended in 1988.²³³

July 1987 was another busy month for the arts festival. For lectures and workshops, the Children's Museum offered “Summer Classes for Children” that focused on Latin American crafts. Over at the Indianapolis Museum of Art, the organization hosted a major symposium of Latin American authors, artists, and historians called “New World Dialogues.” Finally, the Indianapolis Art League held a series of one-week workshops taught by international and local textile artists.²³⁴

This last activity was part of a larger fiber arts exchange between Indiana and its sister state Rio Grande do Sul, Brazil. Evolving out of the 1983 bi-national project “Works on Paper-Partnership International,” this collaboration resulted in the exhibit “Fiber Arts-Partnership International.” This show featured contemporary textile works from five Indiana artists and ten Brazilian artists who were selected by a panel of judges from their respective states. Sponsored by Partners of the Americas, this exhibit was held

²³² Marion Garmel, “Museum to Roll Out Red Carpet to Open Pan Am Arts Show,” *Indianapolis News*, [June ?], 1987; Pan American Arts Festival [Brochure] 1986-1987.

²³³ Day and Sturges, *Art of the Fantastic*, 2.

²³⁴ Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records. The Art League's workshops ran until August 1987.

at the Indianapolis Art League's Downtown Gallery at Claypool Court before traveling to Brazil in 1988. A related arts exchange, "Children's Play," was also held at the Art League for kids from Indiana and Brazil.²³⁵

Exhibits were also held at the local arts galleries on Massachusetts Avenue. One of these shows was "Paintings of Rio Grande do Sul" at Cunningham Gallery. Sponsored by Partners of the Americas, this exhibit featured fourteen paintings by local artist James L. Cunningham that were inspired by his trip to Indiana's sister state. These painting traveled to the Brazilian cities of Porto Alegre and Santa Maria in 1988. The other show was "The Olympic Stage: Recent Drawings by Rick Paul." Held at the Patrick King Contemporary Art Gallery, this exhibit included sculptures from the local artist and Purdue University professor.²³⁶

Two other art events held in July included "Visual Arts Exhibition" and "The Universal Languages of Sport and Art." Sponsored by and held at American States Insurance Company, "Visual Arts Exhibition" featured a juried exhibition of local artists. "Universal Languages of Sport and Art," meanwhile, served as the inaugural exhibit at Union Station's *Indiana Experience* museum. This show included oil, watercolor, and

²³⁵ Ibid.; "Indy & Rio Grande Do Sul Will Host New Art Exhibit," *Indy Today Newspapers*, August 4, 1987; Anne Cunningham, "Five Finale Pan Am Art Shows on Exhibit," *Indianapolis Star*, August 9, 1987. Judges for the Indiana artists in "Fiber Arts-Partnership International" included Dorothy Stites Alig, then Head Conservator at the Indiana State Museum; Hollister Sturges and Peg Gilfoy, then curators at the Indianapolis Museum of Art; and Mary Jane Teters Eichacker, then Curator of Textiles at the Children's Museum. Before traveling to Brazil in 1988, the show made stops at Fort Wayne Library and the Brown County Art Museum, both in Indiana. "Children's Play" ran from July 24, 1987 to August 19, 1987. Claypool Court is currently located at 110 West Washington Street.

²³⁶ Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records; Anne Cunningham, "Five Finale Pan Am Art Shows on Exhibit," *Indianapolis Star*, August 9, 1987. "The Olympic Stage: Recent Drawings by Rick Paul" ran from July 10, 1987 to August 25, 1987.

bronze works on loan from several national museums, including the National Art Museum of Sport in New Haven, Connecticut.²³⁷

Finally, for those interested in constitutional history, the Indiana State House hosted an exhibit entitled “Constitutionalism in the Americas.” Held to commemorate the 200th anniversary of the U.S. Constitution’s creation, this program discussed the history of the U.S. Constitution and its impact on the nation. This exhibit also included information about the creation of other constitutions throughout the rest of the Americas.²³⁸

For July concerts, the Indianapolis Museum of Art continued the “Music of the Americas” series with a special outdoor concert by Chilean folksinger Paula Monsalve and her friends. Another IMA event was the “Glorious Colonial Eras in Music” concert series. Sponsored by the Festival Music Society of Indiana, this program featured works composed during the fifteenth to eighteenth centuries.²³⁹ While some shows kept with the organization’s traditional focus on Old World (i.e., European) music, others gave a nod to the upcoming Games by highlighting New World (i.e., American) styles, including pieces by William Billings, Hernando Franco, José Mauricio Nunes Garcia, and Frank Hopkinson. In addition to the seven concerts, this series also included two lectures: “Pre-Colombian Musical Instruments in Mexico” and “Colonial Musical Instruments in

²³⁷ Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records; Marion Garmel, “Galleries, Museum Offer Plenty of Art for Games,” *Indianapolis News*, August 6, 1987. “Visual Arts Exhibition” ran until September 15, 1987, while “Universal Languages” ran until August 31, 1987. American States Insurance Company was located at 500 North Meridian Street. The National Art Museum of Sport moved from New Haven, CT to IUPUI’s campus in 1991 as the result of a grant from Lilly Endowment.

²³⁸ “Constitutionalism in the Americas” [Brochure]. This exhibit was held from July 27, 1987 to August 24, 1987. Brochures for this program were available in several languages including English, Spanish, Portuguese, and French.

²³⁹ Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records.

New Spain.” Both were taught by Dr. José Antonio Guzman, a leading Mexican authority on ancient musical instruments.²⁴⁰

In terms of dance events, Warren Performing Arts Center hosted “Two by Two: A Salute to Canada.” This show involved a collaboration between the Indianapolis Ballet Theatre, the Warren Performing Arts Center, and four Canadian dance companies: Royal Winnipeg Ballet, Alberta Ballet, Theatre Ballet of Canada, and Les Sortilèges. In addition to performances from these six groups, the event also featured an appearance by Garfield the Cat as “Puss ‘n Boots.”²⁴¹

In the world of theatre, the Indianapolis Shakespeare Festival held a New World-inspired performance of *The Tempest* at Garfield Park for its 1987 season. Meanwhile, the Madame Walker Urban Life Center and Indiana University’s Black Film Center-Archive hosted a film festival entitled “Perspectives on Pan American Culture Through Cinema.” This event included seven Afro-American and Pan American movies including *La Bamba* (1987), *Gotta Make This Journey: Sweet Honey in the Rock* (1983), *Storme: the Lady of the Jewel Box* (1987), *Car Wash* (1976), T.G. Alea’s *The Last Supper* (1976), *Black Orpheus* (1959), and Mary Neema Barnette’s *Sky Captain* (1985).²⁴²

²⁴⁰ Charles Staff, “Festival to Offer ‘Renewed’ Music,” *Indianapolis News*, July 2, 1987; Jay Harvey, “Cooper Opened Doors to Past in FMS Planning,” *Indianapolis Star*, July 5, 1987; *The Palette: The Official Newsletter of The Pan American Arts Festival*, July 1987, Box 1 [Master File], Folder: “Festival of the Arts. The Palette Newsletter,” PAX-I Records.

²⁴¹ Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records; Betsy Light, “IBT Presents Concert with Canadian Dancers,” *Indianapolis Star*, July 26, 1987. “Two by Two” was held from July 31, 1987 to August 1, 1987. Garfield the Cat and his eponymous comic strip were created by Indiana native Jim Davis.

²⁴² Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records; “Seven Films Due at Festival,” [*Indianapolis Star* ?], July 27, 1987; *The Palette: The Official Newsletter of The Pan American Arts Festival*, July 1987, Box 1 [Master File], Folder: “Festival of the Arts. The Palette Newsletter,” PAX-I Records. The film festival ran from July 26, 1987 to August 1, 1987. Located south of downtown, Garfield Park is currently located at 2345 Pagoda Drive. Additional performances of *The Tempest* were held throughout August 1987.

August 1987 officially served as the last month of the Pan American Art Festival. For exhibits, the Indiana State Library hosted “Materials at Hand,” which included folk crafts from Indiana. Meanwhile, the Chamber of Commerce’s lobby gallery featured eighteen sports-related paintings in its “Visual Art Exhibit.”²⁴³

In terms of live performances, Clowes Memorial Hall hosted a “Combined Youth Concert” with Merida, Venezuela’s National Youth Orchestra, and the Greater Indianapolis Youth Orchestra. Another Clowes show in August was the “Festival of Champions” gala concert, which was held for festival patrons as well as dignitaries from the Pan American Sports Organization (PASO). Sponsored by Cathedral Arts and Butler University, this event featured performances by ten medalists from prestigious North and South American musical competitions, including Sandra Graham (1985 silver medalist at International Music Competition of Montreal), Santiago Rodriguez (1981 silver medalist at Van Cliburn International Piano Competition in Fort Worth, Texas), Juan Carlos Morales (1985 grand prize winner of the Rio de Janeiro International Competition for Voice), and Kyoko Takezawa (1986 gold medalist at the International Violin Competition in Indianapolis). Each of these artists played with the Pan American Festival Orchestra, which consisted of musicians from Venezuela, Canada, and the United States. A similar program, also sponsored by Cathedral Arts, was held at the Children’s Museum’s Lilly Theatre.²⁴⁴

²⁴³ Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records.

²⁴⁴ Ibid.; Corbin Patrick, “Festival of Champions, 3 Musicals on New Bill,” *Indianapolis Star*, [August ?] 1987; Charles Staff, “Festival of Champions,” *Indianapolis News*, July 30-August 6, 1987; “Gala Concert, Reception to Start Pan Am Parties,” *Indianapolis Star*, July 22, 1987. The International Violin Competition of Indianapolis is a quadrennial competition that started in 1982. It is recognized by the World Federation of International Music Competitions.

Over at Circle Theatre, the Indianapolis Symphony Orchestra hosted a special show featuring Puerto Rican-born entertainer Rita Moreno and Argentine composer, conductor, and pianist Lalo Schifrin. Schifrin, who was commissioned to write an overture for the opening of the Tenth Pan American Games, directed the first half of the concert, which featured three of his works: “Statue of Liberty: A Symphonic Celebration,” the “Theme from Mannix,” and the “Theme from Mission: Impossible.”²⁴⁵ The Pan American Art Festival’s final concert, meanwhile, was “Jazz on the Avenue presents Indiana Avenue Jazz Festival.” Held at and sponsored by the Madame Walker Urban Life Center, this outdoor event featured local and national artists.²⁴⁶

Several parties were also held throughout the month to celebrate the start of the Tenth Pan American Games on August 7th. One of these events was Cathedral Arts’ “A Night Under the Stars.” Held at University Park, this event included food and entertainment by Puerto Rican musician José Feliciano. The Jewish Community Center hosted a similar celebration with its “Pan American Family Extravaganza.” Finally, FIESTA Indianapolis, Inc. sponsored “Fiesta ’87” at Veterans Memorial Plaza. An annual event held since 1980, “Fiesta” involves a day of activities, food, and performances to celebrate Indiana’s Latino population.²⁴⁷

Along with the various exhibits, concerts, lectures, live performances, and parties that took place during the 1986-1987 Pan American Arts Festival, there were some other

²⁴⁵ Annette Jones, “Festival Events on Tap,” *Daily Journal* [Johnson County, Indiana], July 30, 1987. The “Theme from Mission: Impossible” was originally released in 1967 for the *Mission: Impossible* TV series, which ran from 1966 to 1973 on CBS. It has since gone on to be used for *Mission: Impossible* film series, which started in 1996. *Mannix* was a detective series that ran from 1967 to 1975 on CBS. “Theme from Mannix” was recorded in 1968.

²⁴⁶ Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records.

²⁴⁷ Ibid.; Jill Warren, “Latin Singer is Betting on Label Switch Boost,” *Indianapolis Star*, August 9, 1987. FIESTA Indianapolis joined two other organizations, the Hispano-American Center (later known as El Centro Hispano) and the Hispano Education Center, to form La Plaza in 2004.

projects also connected to the festivities. One of these projects was the International Art Exhibit. About a year before this show's opening, PAX/I's Arts and Culture division asked each of the thirty-eight nations participating in the upcoming 1987 Pan American Games to submit "arts and crafts which best represented their country, people, and heritage."²⁴⁸ These items, which totaled over five hundred, were compiled by the festival's coordinator Zurbuchen and included a variety of objects: posters, photographs, textiles, masks, music and musical instruments, sculptures and literature.²⁴⁹

Given the large number of items that each country sent to PAX/I, all of the materials could not be displayed in the show. Those that were chosen, however, appeared in one of the following locations: IU Natatorium (IUPUI Campus), the Indiana Convention Center, Hyatt Hotel, University of Indianapolis, PAX/I's Showroom on Monument Circle, PAX/I Protocol Centers, and the Athletes' Village at Fort Benjamin Harrison. Following the conclusion of the Games, all of the items were either returned to their respective countries or donated to cultural institutions in Indianapolis.²⁵⁰

The arts festival also included two special arts projects. One involved the city's METRO buses, which were specially painted for the festivities and featured joined hands (representing joined continents) that wrapped around the vehicles. Two city buses received this hand-painted artwork, which was designed by local artist Carol Tharp-

²⁴⁸ "International Art Exhibit [Booklet]," Box 1 [Master File], Folder: "Festival of the Arts. International Art Exhibit Booklet," PAX-I Records, page 1.

²⁴⁹ Scott L. Wiley, "Art Offers Unique View of Pan American Nations," *Indianapolis Star*, June 3, 1987.

²⁵⁰ "International Art Exhibit [for the] Pan American Arts Festival" Catalogue," Box 1 [Master File], Folder: "Festival of the Arts. International Art Exhibit Booklet," PAX-I Records, page 1; Scott L. Wiley, "Art Offers Unique View of Pan American Nations," *Indianapolis Star*, June 3, 1987. The Hyatt Hotel, now known as Hyatt Regency Indianapolis, was built in 1977 at 1 South Capitol Avenue in downtown Indianapolis. Fort Benjamin Harrison, located northeast of Indianapolis in Lawrence, Indiana, served as the Athletes' Village for the 1987 Pan American Games.

Perrin, before being used as shuttles for the 1987 Broad Ripple Arts Fair and later during the Pan American Games.²⁵¹

The other arts activity was the public mural project. Seven local artists, including Tharp-Perrin, participated in this event, which was sponsored by the Pan American Events and Language Program at IUPUI (PANAMELP). All of the murals created for this project appeared on the Indiana University Calliope Garage.²⁵²

The last special project connected to the 1986-1987 Pan American Arts Festival was the literary contest. Sponsored by *Arts Indiana* (previously known as *Arts Insight*) and the Writer's Center of Indianapolis in August 1987, this competition sought local authors to write about various aspects of the Pan American Games. Eight winners were selected: Dan Wakefield, Hank Fincken, Pat Watson, Lillian T. Drake, Matthew Graham, Roger A. Chrastil, Daly Walker, and Joyce K. Jenson. Their final pieces, which include three personal essays, four fictions, and one poem, were published as a collection in *The Tenth Pan American Games: A Literary Memory* (1987).²⁵³

Memories about the 1987 Pan American Games continued into the twenty-first century. On August 23, 2012, Indiana Sports Corporation hosted a party outside its downtown office to commemorate the twenty-fifth anniversary of the festivities. This celebration included pre-recorded video messages by former Indianapolis mayor William Hudnut III and former U.S. Vice President George H. W. Bush congratulating the city on

²⁵¹ *Paper Canvas* [Indianapolis Art League Newsletter], July 1987.

²⁵² "Pan Am Special," *Sagamore* [IUPUI Student Newspaper], August 10, 1987. This garage was located at at New York and California Streets.

²⁵³ Pan American Arts Festival [Brochure] 1986-1987, PAX-I Records; *The Tenth Pan American Games: A Literary Memory* (Indianapolis: Arts Indiana Press, 1987), ix-x.

the success of these Games and other related events, such as the 2012 Super Bowl, that followed it.²⁵⁴

Around the same time as Indiana Sports Corp's event, several local news organizations published retrospective pieces about the Games.²⁵⁵ Many of these works featured interviews with key members of PAX/I's Executive Committee including Mark Miles, Sandy Knapp, and Ted Boehm. These conversations usually contain a discussion about the Tenth Pan American Games' impact or legacy in Indianapolis. Along with bringing the city's residents together through volunteerism, sentiments about this subject focus on how the Games brought international attention to Indianapolis as well as contributed to the City Committee's larger sports initiative, which is discussed in the previous chapters.²⁵⁶

²⁵⁴ Indiana Sports Corporation, News Release about Pan American Games Commemorative Celebration, August 2, 2012, <http://www.insideindianabusiness.com/newsitem.asp?id=55251&ts=true> (accessed March 28, 2015); WRTV, "25 Years Later, Impact Of Pan Am Games Easy To See," August 23, 2012, <http://www.theindychannel.com/news/25-years-later-impact-of-pan-am-games-easy-to-see> (accessed March 28, 2015). On August 8, 1987, Vice President Bush proclaimed the opening of the Tenth Pan American Games at the Indianapolis Motor Speedway. Indiana Sports Corp. is currently located inside Pan Am Plaza, which is at 201 South Capitol Avenue. Pan Am Plaza, which opened in 1987, was created to commemorate Indy's hosting of the Games. Super Bowl XLVI was played in Indianapolis at Lucas Oil Stadium on February 5, 2012. Many city leaders noted the role that the 1987 Pan American Games played in helping Indy land this event.

²⁵⁵ WRTV, "25 Years Later, Impact Of Pan Am Games Easy To See," August 23, 2012, <http://www.theindychannel.com/news/25-years-later-impact-of-pan-am-games-easy-to-see> (accessed March 28, 2015); Rich Van Wyk, "Indianapolis Marks 25th Anniversary of Pan Am Games," August 21, 2012, <http://www.wthr.com/story/19324145/indianapolis-marks-25th-anniversary-of-pan-am-games> (accessed March 28, 2015); *Hoosier History Live!* [WIBC], "Pan Am Games of 1987 with Mark Miles, Bill Benner," July 14, 2012, <http://hoosierhistorylive.org/mail/2012-07-14.html> (accessed March 28, 2015); Ted Boehm, "BOEHM: Inside the 1987 Pan American Games," *Indiana Business Journal*, September 1, 2012, <http://www.ibj.com/articles/36367-boehm-inside-the-1987-pan-american-games> (accessed March 28, 2015).

²⁵⁶ WRTV, "25 Years Later, Impact Of Pan Am Games Easy To See," August 23, 2012, <http://www.theindychannel.com/news/25-years-later-impact-of-pan-am-games-easy-to-see> (accessed March 28, 2015); Rich Van Wyk, "Indianapolis Marks 25th Anniversary of Pan Am Games," August 21, 2012, <http://www.wthr.com/story/19324145/indianapolis-marks-25th-anniversary-of-pan-am-games> (accessed March 28, 2015); *Hoosier History Live!* [WIBC], "Pan Am Games of 1987 with Mark Miles, Bill Benner," July 14, 2012, <http://hoosierhistorylive.org/mail/2012-07-14.html> (accessed March 28, 2015).

But what about the 1986-1987 Pan American Arts Festival? None of the aforementioned pieces discuss this component of the Games at all. Despite this absence, those involved with the festival believed it could contribute to Indianapolis' arts community by providing new opportunities and resources that would benefit this group both during and after the festivities. So, was this goal achieved, and what was the festival's impact (if any)?

The biggest opportunity for the city's arts community in terms of the festival was serving as co-producers. While this situation alleviated PAX/I from having to organize and pay for most of the events that were part of this celebration (which would have been extremely costly and time consuming), it also allowed the participating organizations to really have a say in the festival's direction and outcome. And as noted in the previous chapter, Susan Zurbuchen, Bob Beckmann, and Jim Strain, the festival's leaders, were committed to making sure that this group played an active role in the planning process.

In terms of planning, organizers for the festivities had a fair amount of freedom, especially compared to other aspects of the Pan American Games. This freedom was largely the result of PASO's (limited) regulations regarding cultural programming, which is noted in the arts festival synopsis:

Unlike the Games where PASO rules dictate the configuration of the event, the Arts Festival can do or be [anything] – a sum of any variation of its parts. The Games must include specified sports, but the Arts Festival has the luxury to pick and choose among a number of artistic avenues.²⁵⁷

Organizers clearly took advantage of this rule by planning an ambitious set of events that covered almost an entire year.

²⁵⁷ "Pan American Arts Festival Synopsis," March 17, 1986, Box 1 [Master File], Folder: "Festival of the Arts. Communication and Correspondence," PAX-I Records.

Despite strong enthusiasm for these events among the Pan American Art Festival's organizers, certain members from other PAX/I divisions were not as excited. Both Zurbuchen and Strain note some leaders viewed this event as something the organizing committee had to do to comply with the Pan American Sports Organization, which requires artistic (or cultural) programming as a component of the Games. When asked if the festival would have happened if it were *not* a requirement, Zurbuchen argues that it might have happened given Beckmann's passion about the arts and his influence in Indianapolis. Strain, meanwhile, answers that it would not have happened.²⁵⁸

In the end, the Pan American Arts Festival held a secondary status among most PAX/I members outside of the Arts and Culture division. Strain argues that this position was understood by the event's organizers, including Indianapolis' local cultural groups, from the beginning.²⁵⁹ Despite this point, Zurbuchen credits PAX/I's leadership for putting their (lack of) interest in cultural programming aside and realizing that the Pan American Games' artistic celebration should be developed by individuals who were knowledgeable and invested in an event of this nature instead of those who were not.²⁶⁰

Given Zurbuchen, Beckmann, and Strain's commitment to Indianapolis' arts community, the team did not let the festival's secondary position prevent them from planning a large-scale, multidisciplinary, and international celebration of the arts. While the event's marginalized status did create some challenges for organizers, which are

²⁵⁸ Jim Strain, interview by author, January 23, 2015; Susan Zurbuchen, interview by author, January 16, 2015. The Pan American Sports Organization (PASO) is the governing body responsible for the Pan American Games. This organization is affiliated with the International Olympic Committee (IOC), the organization responsible for overseeing the Olympics. As a result, PASO and the various cities that host the Pan America Games must follow the rules of the Olympic Charter. Since the Olympic Charter requires an artistic component for the Olympics, PASO's rules require an artistic component for the Pan American Games as well.

²⁵⁹ Strain, interview by author, January 23, 2015.

²⁶⁰ Zurbuchen, interview by author, January 16, 2015.

discussed below, they did not drastically affect the final product or its impact on Indianapolis' arts community. Part of the reason for this situation comes from the fact that both festival and Games organizers had many similarities in terms of their goals and objectives.

Because the arts festival was still part of the larger 1987 Pan American Games, it makes sense that the objectives for this event would be similar to those of PAX/I's other divisions. Leaders throughout the organizing committee wanted the 1987 Pan American Games to celebrate hemispheric diversity and excellence, produce resources for Indianapolis to use after the event, and bring international attention to the city. Planners for the festival obviously worked to achieve these goals through the arts just like the groups responsible for the athletic competitions worked to accomplish these objectives through sports.

Another reason for this similarity of goals involved a desire among certain Arts and Culture division members to nurture greater collaboration between Indianapolis' arts and sports communities. Zurbuchen, for instance, hoped that Games would show PAX/I's leaders (many who were also prominent civic leaders) that the two industries could co-exist and that it was of greater benefit for them to work together than separately.²⁶¹ With this point in mind, Pan American Arts Festival organizers focused on *complementing* the athletic competitions rather than competing with them.

An important part of this collaboration involved finding funding for the arts festival as well as the other components of the Games. As discussed in the previous

²⁶¹ Zurbuchen, interview by author, January 16, 2015.

chapter, the secondary position of the Pan American Arts Festival meant PAX/I could not guarantee money from its budget for this event. This reality required the Arts and Culture division to find outside sponsors, which ended up being Target and the Indianapolis Foundation. Despite not receiving most of this money until several months *after* the start of the festivities (which likely contributed to the limited number of events in 1986), the Pan American Arts Festival ended up with a large number of activities by a variety of local cultural institutions.²⁶² In addition, the amount of time and effort that Zurbuchen, Beckmann, and Strain put into finding sponsors showed the local cultural groups the team's commitment to the city's arts community.

With the community's support of the festival following these sponsorship announcements, the Arts and Culture division's steering committee asked the new co-producers to foot the bill for their own activities (unless they were one of a handful of special events), so the majority of this money could be used for marketing purposes. One important marketing tool for the festival, as well as other aspects of the Games, involved the media. In terms of coverage, the majority of local, national, and international reporting on the 1987 Pan American Games focused on the athletic competitions and the ceremonies. For example, CBS's official television broadcast of this event, which included twenty-six hours of programming over three successive weekends, only focused on these two areas.²⁶³

²⁶² Target split their \$200,000 sponsorship check into two payments: one in 1986 and the other in 1987. The Indianapolis Foundation, meanwhile, did not become an official festival sponsor until late February 1987.

²⁶³ *The Games of August: Official Commemorative Book [of] The Tenth Pan American Games Indianapolis 7-23 August 1987* (Indianapolis: Showmasters, Inc., 1987), 2, authored by William H.A. Carr.

In addition to the contests and ceremonies, another popular topic for reporters was Cuba. After boycotting the 1984 Summer Olympics in Los Angeles, Cuba agreed to compete in 1987. This decision was the result of an agreement between Fidel Castro and PASO that awarded the 1991 Games to Havana in exchange for the country's participation in Indianapolis. Given Cuba's contentious history with the United States, its participation at the Tenth Pan American Games created lots of media buzz. Several stories focused on issues surrounding the transportation and security of Cuban athletes and personnel to and from the United States. Others covered fights between Cuban athletes and delegates and anti-Castro demonstrators that broke out at a baseball game as well as a boxing match. A third set of stories, meanwhile, highlighted the athletic rivalry between the U.S. and Cuba.²⁶⁴

Despite not receiving as much media attention as the combined topics of the Games, ceremonies, and Cuba, the arts festival did have a fair amount of coverage. Numerous articles appeared in local publications, especially in the *Indianapolis Star* and the now-defunct *Indianapolis News* (see endnotes above), under the arts and culture sections—Marion Garmel's "Brush Stokes" (*News*), Charles Staff's "Show Time"

²⁶⁴ "Cuban Boxers Fight With Fans In Stands," *Philadelphia Inquirer*, August 15, 1987; Randy Harvey, "The 1987 Pan American Games: Cuba Keeps Rallying, Wins the Baseball Gold," *New York Times*, August 23, 1987; Michael Janofsky, "Pan American Games: Visa Granted to Cuban Official," *New York Times*, August 21, 1987; Joseph B. Treaster, "Pan American Games: For Cubans, Politics Are All in the Game," *New York Times*, August 3, 1987; Malcolm Moran, "Pan American Games: Security Increased In Wake of Fight," *New York Times*, August 16, 1987; Sally Jenkins, "Tensions Heightened by Cuban Incidents," *Washington Post*, August 15, 1987; John Hughes, "Cuba at the Pan-Am Games," *Toronto Star*, August 17, 1987. Another Cuban-related controversy during the Games involved the American Legion Mall, which was the original site for the closing ceremonies. Legion officials contended that the commander of the Legion post in Cuba was killed by Castro forces during the early years of the revolution. After learning that the mall's staff would have to raise the Cuban flag (along with the other participating nations' flags) at the closing ceremonies, the Legion backed out of the event as the group opposed Castro's government. As a result of this situation, the closing ceremonies were moved to the Hoosier Dome where Cuban-American singer Gloria Estefan helped closed out the Games with her band The Miami Sound Machine.

(*News*), and Corbin Patrick's "The Lively Arts" (*Star*), for example. In addition, *Horizon* magazine, a national arts-based publication, wrote a sixteen-page feature about Indianapolis's arts community and the Pan American Arts Festival for its June 1987 edition.²⁶⁵ Finally, information appeared in advertising materials produced and paid for by the Arts and Culture division's aforementioned sponsorship fund, including an official brochure and calendar, official poster, statewide monthly newsletter (*Palette*), direct mail, public service announcements, banners, and information in travel guides at interstate highway visitor centers. These materials reached throughout the state and, in a few instances, across the country and brought greater attention to the city's arts groups.

Another issue to discuss involves the timing of the festival. This event largely occurred *prior* to the start of the Games in August 1987. According to Zurbuchen, this decision was made because the local co-producers did *not* want to compete with the sporting competitions for media attention or visitor attendance. Many of these organizers also wanted to volunteer or be spectators at these contests, which would have been difficult to accomplish if the festival occurred at the same time as the competitions.²⁶⁶ This second point can be viewed as the local arts community's support of the sports community, an outcome Zurbuchen hoped the Games would foster.

In terms of the festival's length, Zurbuchen states that a yearlong time frame was chosen (instead of a shorter time period) because the local co-producers also did not want to compete against *each other* for visitor attendance.²⁶⁷ This decision made the festival a

²⁶⁵ "Indianapolis: City of the Pan American Arts Festival," *Horizon: The Magazine of the Arts* (June 1987), 17-32. *Horizon's* feature on Indianapolis was paid for by PAX/I, most likely through the Arts and Culture division's advertising/marketing fund. *Horizon* was a U.S. magazine published from 1958 to 1989.

²⁶⁶ Zurbuchen, interview by author, January 16, 2015.

²⁶⁷ *Ibid.*

mostly localized event. Since most of the Games' visitors (athletes, personnel, PASO officials, government officials, and fans) did not arrive until August 1987, they likely missed the activities that occurred from September 1986 to July 1987. However, by making the festival longer in duration, fewer events took place each day/month, which meant less competition between the city's cultural institutions for local attendance.

The final issue to explore is the Pan American Arts Festival's theme. As the synopsis above shows, most events and activities for this celebration focused on foreign cultures, especially those from Latin America. This decision fits with one of the goals of the larger 1987 Pan American Games: to celebrate hemispheric diversity and excellence.

Celebrating hemispheric diversity and excellence could be viewed as both an economic and societal objective. As noted in the previous chapter, local consultant "Shane" told PAX/I President Mark Miles that showing openness and respect towards the various nations participating in the Games could result in opportunities for cultural, educational, and business partnerships with Indianapolis after the festivities concluded.²⁶⁸ Meanwhile, the arts festival's organizers believed their event would help bring international attention to Indianapolis, which it did as part of its connection with the larger Pan American Games.²⁶⁹ Both of these ideas involve using the arts for economic purposes.

²⁶⁸ Memorandum from Shane to Mark Miles ["Some Thoughts"], November 6, 1984, Box 34 [Master File], Folder: "'Dream Teams.' Sept. - Nov. 1984," PAX-I Records. Economic objectives, in this case, involve using arts events to attract media attention and increase tourism. Societal objectives, meanwhile, involve using arts events as a vehicle for local representation and empowerment.

²⁶⁹ "Pan American Arts Festival" [Theme Statement], March 19, 1986, Box 1 [Master File], Folder: "Policy and Procedure," PAX-I Records.

Organizers of the Pan American Arts Festival also felt that this event could “provide an unusual opportunity for Indianapolis and Midwest audiences to experience artists and works from the Western Hemisphere.”²⁷⁰ This goal could be interpreted as a societal objective if viewed in terms of local empowerment. The empowerment, in this case, comes from using the arts to educate Indianapolis residents about different cultures, which could lead to greater understanding between people from various backgrounds. Clearly, the local arts organizations’ hosting of events and activities that discussed other nations educated the city’s residents about other groups of people and their cultures.

The festival’s international focus not only empowered Indianapolis’ residents but the local co-producers as well. The special nature of this event allowed many of the city’s cultural organizations to step outside of their traditional work and discuss topics they normally would not get to cover. In addition, several of these organizations got to collaborate with artists from other countries for their events. Both of these situations not only resulted in tangible legacies (for example: the *Art of the Fantastic* catalog and foreign artifacts from the International Art Exhibit that remained in the city after the festival) but a greater understanding and appreciation of different cultures throughout Indianapolis’ arts community.

As noted throughout this chapter, the planning of the Pan American Arts Festival was a collaborative effort between several groups: PAX/I’s Arts and Culture division, Indianapolis’ arts community, foreign artists, and financial sponsors. Throughout this process, Zurbuchen, Beckmann, and Strain made sure that each group had its voice heard and was able to participate in the festivities. They were so committed to this goal that

²⁷⁰ Ibid.

when a group of local artists felt they had been excluded from the festival, the team found a way to include them.

This situation stemmed from the IMA's "Art of the Fantastic" exhibit, which was the star attraction of the Pan American Arts Festival. While planning for this event, the museum's leadership decided to cancel its "Indiana Artists Show." A biennial event, the "Indiana Artists Show" was a juried exhibit that featured works from visual artists throughout the state and usually took place around the same time as the opening of "Art of the Fantastic."²⁷¹ According to IMA representatives, the museum cancelled this program because they did not have resources to organize both shows. These officials also stated that "Art of the Fantastic" was chosen over the "Indiana Artists Show" because of its connection to the arts festival and the opportunity it provided city residents to become better acquainted with Latin American art and culture.²⁷²

Local artists expressed their frustration and disappointment with IMA's decision in letters to the editors of the *Indianapolis News* and *Indianapolis Star*. They all agreed that this choice was a "slap in the face" to the city's artists, many of whom already felt underappreciated. For others, the problem extended beyond the Indianapolis Museum of Art to the entire Pan American Arts Festival. The issue, in this case, was the festival's emphasis on international art and culture over local art and culture.²⁷³

²⁷¹ Anne Cunningham, "Local Artists Say IMA is Shirking Its Responsibility," *Indianapolis Star*, May [?], 1987.

²⁷² Ibid.; Terry Horne, "Pan Am Games Mean a Boost for Local Artists," *Indianapolis News*, May 28, 1987.

²⁷³ Mary M. Powers, Letter to the Editor ("Not Supporting Local Art"), *Indianapolis News*, April 1987; Anne Cunningham, "Local Artists Say IMA is Shirking Its Responsibility," *Indianapolis Star*, May 1987; Terry Horne, "Pan Am Games Mean a Boost for Local Artists," *Indianapolis News*, May 28, 1987; Richard Emery Nickolson (Associate Professor of Painting at Herron School of Art), Letter to the Editor

This group's frustration quickly resulted in the creation of the Coalition of Indianapolis Artists, "a [grassroots] group formed to give [local] artists, sculptors, actors, musicians and writers a collective voice."²⁷⁴ Following the formation of this organization, which had around 130 members, Beckmann met with its representatives to hear their grievances as well as find a resolution.²⁷⁵ The result of this meeting was a special exhibition held during the final month of the Pan American Arts Festival.

Entitled "A Creative Affair," this weeklong exhibit featured the works of numerous coalition members. These shows were all held at the Goodman Quad building, which was donated to the organization for this event. PAX/I's Arts and Culture division showed its own support for this exhibition by serving as its sponsor with a \$2,000 grant. Lastly, Indianapolis' mayor demonstrated his support for this celebration (and thus local artists in general) by proclaiming July 31, 1987 "A Creative Affair Day."²⁷⁶

Following the conclusion of the festivities a month later, Zurbuchen, Beckmann, and Strain were happy with the results of the festival. Indianapolis' cultural organizations got to collaborate with national and international artists, received lots of media attention, and left with new tangible resources. The three leaders also realized, however, that more work needed to be done. Of special importance was finding ways to continue supporting the city's arts community into the next decade and beyond.

("More Art Attention"), *Indianapolis News*, May 1987; Jan Royce, Letter to the Editor ("Reward Local Talent"), *Indianapolis News*, June 1, 1987.

²⁷⁴ Terry Horne, "Pan Am Games Mean a Boost for Local Artists," *Indianapolis News*, May 28, 1987.

²⁷⁵ Zurbuchen, interview by author, January 16, 2015.

²⁷⁶ Terry Horne, "Pan Am Games Mean a Boost for Local Artists," *Indianapolis News*, May 28, 1987; Anne Cunningham, "Coalition to Present Exhibition," *Indianapolis Star*, June 7, 1987; William H. Hudnut III, "A Creative Affair Day" Proclamation, July 31, 1987. This exhibition ran from July 31st to August 8th. The Goodman Quad building was located at 20 West Washington Street.

Building off the festival's momentum, Zurbuchen, Beckmann, and the Arts Task Force of the Greater Indianapolis Progress Committee advocated for the creation of a new city-wide arts council in 1986 following the dissolution of the old Metropolitan Arts Council in the mid-1980s. Before this organization could be formed, however, the Arts Task Force requested a report on Indianapolis' arts community to learn which issues were important to them. Information was gathered from December 1986 to May 1987 at numerous public forums, and the findings were published in "A Climate for Creativity: A Vision and Strategy for Indianapolis." Released in June 1987, this report provided a guide for the development of the new council.²⁷⁷

Three months after the conclusion of the Pan American Arts Festival, the Arts Council of Indianapolis was incorporated as the city's local arts agency. Beckmann was one of the organization's founding board members and also served as its president for a period of time. Zurbuchen, meanwhile, served as one of the agency's early independent arts consultants. She helped develop a research project for the council entitled "A Profile of Arts in Indianapolis, 1987." Released in 1989, this report provided information about the "economic [needs], human resources and community impact of the Indianapolis not-for-profit arts industry."²⁷⁸ Findings from this study were presented to the media by Mayor Hudnut shortly after its release. During this press conference, Hudnut also expressed the value of the arts council by stating that "[a] strong arts component is a good investment for our community. It makes our city more livable, helps create jobs and

²⁷⁷ "A Profile of Arts in Indianapolis, 1987," Box 22, Folder: "Arts Council of Indianapolis," William H. Hudnut Collection, Digital Mayoral Archives at University of Indianapolis. Research for this project was conducted by Arts Development Associates, Inc., a consulting team based in Minneapolis, MN.

²⁷⁸ Ibid.

improves the quality of life.”²⁷⁹ Such statements clearly echo points made by members of the City Committee (see Chapter One) and also illustrate the government’s continued support of the arts, which in previous decades came from organizations such as the Metropolitan Arts Council. Similarly, financial contributions to the Arts Council of Indianapolis from both private and public organizations illustrate a long legacy of monetary support for the city’s cultural institutions (see Chapter One). Some of the groups this agency has received funding from include the City of Indianapolis, Indiana Arts Commission, National Endowment for the Arts as well as local foundations, private corporations, and individual donors.²⁸⁰

This money has helped the organization with its mission of “foster[ing] meaningful engagement in the arts by nurturing a culture where artists and arts organizations thrive.”²⁸¹ More specifically, it has been used to fund fellowships for both individual artists and cultural institutions, create public spaces (such as the Artsgarden and Gallery 924) for local artists to present their works, organize seminars and professional development workshops for artists and arts administrators, develop arts education programs, and release research reports and local resource guides for the general public.²⁸² Similar efforts by the group continue to this day.

In the end, the creation of the Arts Council of Indianapolis is not only the culmination of contributions by the organizers of the 1986-1987 Pan American Arts Festival but of the City Committee as well. The Committee’s efforts to revitalize

²⁷⁹ Ibid.

²⁸⁰ *Encyclopedia of Indianapolis*, s.v. “Arts Council of Indianapolis.”

²⁸¹ Arts Council of Indianapolis, “Mission,” <https://indyarts.org/mission> (accessed July 5, 2015).

²⁸² *Encyclopedia of Indianapolis*, s.v. “Arts Council of Indianapolis.” The Artsgarden opened in 1995 at the intersection of Washington and Illinois Streets. Gallery 924 opened in 2010 inside the council’s current headquarters at 924 N. Pennsylvania St.

downtown Indianapolis involved improving the area's cultural landscape, which mostly involved restoring old buildings and constructing new ones. The group believed these projects would result in a variety of new cultural destinations that would attract tourists and the creative class to downtown Indianapolis while also benefitting the city's arts community with new locations to conduct its operations.

While working on these projects, the members of the City Committee were simultaneously involved with their amateur sports initiative, which was another method used to revitalize downtown. The group's work in this area paved the way for Indianapolis to host the 1987 Pan American Games. Without this event, the 1986-1987 Pan American Arts Festival likely would not have existed.

The development of this festival represented a new era for the city's arts community. While the City Committee's projects during the 1970s and 1980s provided Indianapolis' cultural groups with new multimillion dollar buildings to conduct their work, the Committee paid less attention to the actual organizations housed inside them. In fact, many within the arts community felt that their voices were not being heard (especially by government officials) or that not enough was being done to ensure their survival (as noted above and in regards to the 1982 National Sports Festival [see Chapter Two]).²⁸³

²⁸³ Information from "Arts Strategy—Overview," Box 155, Folder: [GIPC 1988 1?], William H. Hudnut Collection, Digital Mayoral Archives at University of Indianapolis. A five-month study of the arts community conducted in 1986 revealed that the group felt "government support of the arts [was] weak" and that "Indianapolis [did not] seem to be conducive to supporting individual artists and arts groups." This project "included public workshops, interviews with the [arts] community, a series of Cultural forums, and surveys of the whole community (arts organizations, government, business, public at large, education, youth, etc.)."

The 1986-1987 Pan American Arts Festival started to change this opinion by giving the city's arts community an opportunity to really be heard. Zurbuchen, Beckmann, and Strain made sure that this group had real decision-making power throughout the festival's planning process. By working together, the festival ended up having a positive impact on the community and also offered a variety of new opportunities to the city's arts groups, such as working with international artists, gaining greater media attention, and having an important role in the establishment of the Arts Council of Indianapolis. With the creation of this council, a new advocate existed that would not only continue listening to the city's arts community but also help it grow and develop into the twenty-first century.

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²⁸⁴ Citations from this particular collection are accurate as of 2015. Reorganization of collection is possible, which will likely impact the box numbers and folder names of the items used in this thesis.

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Professional Experience

Eiteljorg Museum of American Indians and Western Art, Intern, August 2014-May 2015

Indiana Historical Society, Intern, August 2013-August 2014

Indiana State Museum, Intern, January 2013-April 2013

Beeman Historic Costume Collection (Ball State), Costume Assistant, August 2012-December 2012

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