Arts Book

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Arts Advocacy Day

MARCH 21, 2000

Arts Advocacy Day is a national advocacy and grassroots campaign organized by **Americans for the Arts** in support of federal funding for the arts and arts education in America.

Congressional Arts Handbook

FACTS & FIGURES AT YOUR FINGERTIPS

Arts Advocacy Day 2000 is cosponsored by over 50 national organizations representing thousands of arts, cultural, business, civic and educational groups and individuals across the nation. They are:

Actors' Equity Association
AFL-CIO, Dept. for Professional Employees
Alliance for Arts Education/New Jersey
Alliance for the Arts
Alliance for Young Artists and Writers, Inc.
Alliance of Artists' Communities
American Arts Alliance
American Association of Community Theatre
American Association of Museums
American Federation of Arts
American Federation of Musicians
American Institute for Conservation/Historic & Artistic Works
American Institute of Graphic Arts
American Music Therapy Association
American Symphony Orchestra League
Americans for the Arts
Art Dealers Association of America
ArtTable, Inc.
Arts & Business Council, Inc.
Arts Education Partnership
Association of Art Museum Directors
Association of Arts Administration Educators
Association of Independent Colleges of Art & Design
Association of Independent Video & Film, Inc.
Association of Performing Arts Presenters
College Art Association
Council of Literary Magazines and Presses
Dance/USA
Dramatists Guild
Educational Theatre Association
Folk Alliance
Grantmakers in the Arts
League of American Theatres and Producers
Literary Network
Media Alliance
MENC: National Association for Music Education
Mid-Atlantic Arts Foundation
Music Teachers National Association
NAMM: The International Music Products Association
National Academy of Recording Arts & Sciences Inc.
National Assembly of State Arts Agencies
National Association of Artists' Organizations
National Guild of Community Schools of the Arts
National Humanities Alliance
National Music Council
New York Artists Equity Association, Inc.
New York Foundation for the Arts
OPERA America
People for the American Way
Recording Industry Association of America
Screen Actors Guild
State Arts Advocacy League of America
The Creative Coalition
Theatre Communications Group
United Scenic Artists
United States Conference of Mayors
Very Special Arts
VH1 Save the Music
Young Audiences, Inc.

Arts Advocacy Day

March 21, 2000

Congressional Arts Handbook

Facts & Figures at your Fingertips

Arts Advocacy Day is a national advocacy and grassroots campaign organized by Americans for the Arts in support of federal funding for the arts and arts education in America. Americans for the Arts is joined in this initiative by over 50 National Co-Sponsors representing thousands of arts, cultural, business, civic and educational organizations and individuals across the nation.

Important Upcoming Dates

March 21, 2000
Arts Advocacy Day
Congressional Arts Breakfast
Congressional Arts Reception

March 23, 2000
Federal Cultural Agency Chairmen Testify before the House Interior Appropriations Subcommittee

April 6, 2000
Outside Public Witnesses Testify before the House Interior Appropriations Subcommittee

April 12, 2000
Opportunity for Members of Congress to Testify before the House Interior Appropriations Subcommittee in support of Cultural Agencies

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Arts Advocacy Day Conference

March 20-21, 2000

Conference Agenda

(Revised as of 3/9/00)

Monday, March 20, 2000

Arts Advocacy Day Registration — **Noon – 4:00pm**
(Foyer of Doyle A meeting room, Doyle Washington Hotel @ 1500 New Hampshire Ave)
Metro stop: Dupont Circle (red line)

Arts Advocacy Day Training Workshops for Registrants — **1:30pm – 5:00pm**
(Doyle A Room, Doyle Washington Hotel @ 1500 New Hampshire Ave)
Metro stop: Dupont Circle (red line)

The Nancy Hanks Lecture on Arts and Public Policy — **6:30pm – 7:30pm**
*(Kennedy Center - Eisenhower Theater - **Free, No Ticket Required**)* **(Arrive early)**
Metro stop: Foggy Bottom (orange & blue lines), then take short walk or pick-up the Kennedy Center shuttle
- Lecturer: Terry Semel, Immediate Past Chairman and Co-CEO of Warner Bros. and Warner Music Group
- Opening Remarks: Bill T. Jones and Alma Powell
- **Presented by Americans for the Arts and sponsored by Philip Morris Companies Inc.**

Post-Lecture Reception — **7:30 – 8:30pm**
(Kennedy Center – Atrium on 2nd Floor)
Metro stop: Foggy Bottom (orange & blue lines), then take short walk or pick-up Kennedy Center shuttle
- **Sponsored by the Recording Industry Association of America**

Tuesday, March 21, 2000

Arts Advocacy Day Congressional Arts Handbook delivered to every Congressional office by Tuesday morning

Arts Advocacy Day On-Site Check-In — **8:30am - 11:00am**
(Cannon House Caucus Room Foyer @ Independence & New Jersey Avenues, SW)
Metro stop: Capitol South (orange & blue lines)

Congressional Arts Breakfast and Arts Education Panel (see below) — **8:30am - 11:00am**
(Cannon House Caucus Room @ Independence & New Jersey Avenues, SW)
Metro stop: Capitol South (orange & blue lines)
- Youth Arts Showcase featuring the Etowah Youth Orchestra Honor Strings and the Levine School Jazz Orchestra
- **Sponsored by VH1 Save the Music**

Arts Education Panel: Building a Creative America — **9:45 am – 10:45 am**
(Part of the Congressional Arts Breakfast in the Cannon Caucus Room)
- Moderator: Judy Woodruff Panelists: Congressman Mike Castle, Hector Elizondo, Dr. Ernest Fleishman, Michael Greene, Tomeka Jones, and Alfred Uhry
- **Sponsored by Scholastic Inc.; Alliance of Young Artists & Writers; The Creative Coalition; Americans for the Arts**

Lobbying Visits — **11:00am - 5:00pm**
- Registrants make Congressional visits (based on their own pre-scheduled appointments)
- National Co-Sponsor and Celebrity VIP delegation meetings

Arts Advocacy Day Reception — **5:00pm - 6:00pm**
(Senate Hart Bldg, Room 902) Metro stop: UnionStation (red line)
- Drop-off Congressional Visit Response Cards
- **Sponsored by ArtTable and Americans for the Arts**

Clinton Presidential Records
Digital Records Marker

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This marker identifies the place of a tabbed divider. Given our digitization capabilities, we are sometimes unable to adequately scan such dividers. The title from the original document is indicated below.

National Co-Sponsors

Divider Title: _____

Directory of National Co-Sponsors of Arts Advocacy 2000

Arts Resource Contact Information

(alphabetical by organization)

Actors' Equity Association

Robert Bruyr
Exec Asst, Membship and Education
165 West 46th Street
New York, NY 10036

Phone: (212) 869-8530
Fax: (212) 719-9815
Email: rbruyr@actorsequity.org
Web: http://www.actorsequity.org

AFL-CIO, Dept for Professional Employees

Jack Golodner
President
815 16th Street, NW
Washington, DC 20006

Phone: (202) 638-0320
Fax: (202) 628-4379
Email: DPEAFL@aol.com
Web: http://www.aflcio.org

Alliance for Arts Education/New Jersey

Marete Wester
Executive Director
130 West State Street, First Floor
Trenton, NJ 08608

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Fax: (609) 278-3711
Email: aaenjmw@aol.com
Web: http://www.aaenj.org

Alliance for the Arts

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Vice President
330 West 42nd Street
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New York, NY 10036

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Fax: (212) 997-6416
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Alliance for Young Artists & Writers

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555 Broadway
New York, NY 10012

Phone: (212) 343-6891
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Alliance of Artists' Communities

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2311 E. Burnside Street
#300
Portland, OR 97214

Phone: (503) 797-6988
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American Arts Alliance

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Executive Director
805 15th Street, NW
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Washington, DC 20005

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Web: http://www.artswire.org/aaa

American Association of Community Theatre

Julie Angelo
Executive Director
4712 Enchanted Oaks
College Station, TX 77845

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Directory of National Co-Sponsors of Arts Advocacy 2000

Arts Contacts and Resources for Congress
(alphabetical by organization)

American Association of Museums
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Web: http://www.aam-us.org

American Federaton of Musicians
Alfonso Pollard
501 3rd Street, NW 10th Floor
Washington, DC 20001

Phone: (202) 628-5460
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Email: apollard@afm.org
Web: http://www.afm.org

American Institute of Graphic Arts
Richard Grefe
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Web: http://www.aiga.org

American Symphony Orchestra League
Heather Watts
Associate Director, Govt Affairs
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Web: http://www.symphony.org

American Federation of Arts
Lisbeth Mark
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New York, NY 10021

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Email: lmark@afaweb.org
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American Institute for Conservation of Historic and Artistic Works
Penny Jones
Executive Director
1717 K Street, NW
#200
Washington, DC 20005

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Web: http://aic.stanford.edu

American Music Therapy Association
Judy Simpson
Government and Public Relations Associate
8455 Colesville Road, Suite 1000
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Email: Simpson@musictherapy.org
Web: http://www.musictherapy.org

Americans for the Arts
Nina Ozlu
Vice President, Government Affairs and Partnership
1000 Vermont Avenue, NW; 12th Floor
Washington, DC 20005

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Email: nozlu@artsusa.org
Web: http://www.artsusa.org

Directory of National Co-Sponsors of Arts Advocacy 2000

Arts Contacts and Resources for Congress
(alphabetical by organization)

Art Dealers Association of America

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Arts and Business Council, Inc.

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Arts Education Partnership

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Web: http://aep-arts.org

ArtTable, Inc.

Angela Gilchrist
Acting Executive Director
270 Lafayette Street
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Email: agilchrist@arttable.org
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Association of Art Museum Directors

Anita Difanis
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Washington, DC 20004

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Association of Arts Administration Educators

Dan Martin
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Association of Independent Colleges of Art and Design

Jack Duncan
Jack Duncan and Assoc
1213 29th Street, NW
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Association of Independent Video and Filmmakers

Latrice Dixon
Advocacy Director
304 Hudson Street
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New York, NY 10013

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Email: latrice@aivf.org
Web: http://www.aivf.org

Directory of National Co-Sponsors of Arts Advocacy 2000

Arts Contacts and Resources for Congress
(alphabetical by organization)

Association of Performing Arts Presenters

Shana Meehan
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Email: smeehan@artspresenters.org
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College Art Association

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New York, NY 10001

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Council of Literary Magazines and Presses

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Dance/USA

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Dramatists Guild

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Washington, DC 20036

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Grantmakers in the Arts

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Directory of National Co-Sponsors of Arts Advocacy 2000

Arts Contacts and Resources for Congress
(alphabetical by organization)

John F. Kennedy Center for the Performing Arts

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League of American Theatres & Producers

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MENC: The National Association for Music Education

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NAMM: National Association of Music Merchants

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Directory of National Co-Sponsors of Arts Advocacy 2000

Arts Contacts and Resources for Congress
(alphabetical by organization)

National Academy of Recording Arts and Sciences

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National Association of Artists' Organization

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National Humanities Alliance

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New York Artists Equity Association, Inc.

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National Assembly of State Arts Agencies

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National Guild of Community Schools of th Arts

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National Music Council

David Sanders
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Directory of National Co-Sponsors of Arts Advocacy 2000

Arts Contacts and Resources for Congress
(alphabetical by organization)

OPERA America
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People for the American Way
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Recording Industry Association of America
Joel Flatow
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1330 Connecticut Avenue, Suite 300
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Screen Actors Guild
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State Arts Advocacy League of America
Betty Plumb
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The Creative Coalition
Robin Bronk
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Phone: (212) 512-5515
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Web: http://www.TheCreativeCoalition.com

Theatre Communications Group
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Dir of Govt and Edu Programs
355 Lexington Avenue
New York, NY 10017

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United Scenic Artists
Cecilia Friederichs
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16 West 61st Street, 11th Floor
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Email: organize@usa829.org
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Directory of National Co-Sponsors of Arts Advocacy 2000

Arts Contacts and Resources for Congress
(alphabetical by organization)

United States Conference of Mayors

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VH-1 Save the Music

Bob Morrison
Executive Director
1515 Broadway
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VSA arts

Ellen Nolan
Government Affairs
1101 Vermont Avenue, NW Suite 400
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Email: enolan@jdbm.com
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Young Audiences, Inc.

Richard Bell
National Executive Director
115 East 92nd Street
New York, NY 10128

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Web: http://www.youngaudiences.org

AMERICANS FOR THE ARTS

Vote smart
Congress: support the arts

March 21, 2000

Dear Member of Congress:

As the national host of Arts Advocacy Day, Americans for the Arts is joined by dozens of National Co-Sponsors in urging Congress to support President Clinton's FY '2001 budget for the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH) at $150 million each. This increase specifically includes $50 million for the NEA's new "Challenge America" initiative, which would fund cultural programs to enhance America's families and communities. We also urge you to appropriate $34 million for the Office of Museum Services (OMS).

The NEA, NEH, and OMS have all had an enormous influence on the culture of our country. They have provided people from various economic and geographic backgrounds access to a broad range of cultural programming. In addition, arts education has become a growing area of importance. We also urge you to increase the federal government's commitment to arts education through both the Elementary and Secondary Education reauthorization bill as well as the Education Appropriations bill.

Details of our congressional requests are outlined in the Legislative Issue Briefs in this Congressional Arts Handbook.

The arts are an essential element of our everyday lives and it is important that we continue to support them. The arts enrich our lives, families and communities.

Over the past year, Congress displayed strong bipartisan support for these cultural agencies, but it is imperative that we increase our national commitment to support the arts and humanities. We urge Congress to support the President's budget requests and to vote for a much needed increase in funding arts education and the important work of our nation's cultural agencies.

Sincerely,

Bob Lynch

Robert Lynch
President and CEO

Nina Ozlu

Nina Ozlu
Vice President, Government Affairs and Partnerships

Michael H. Jordan
Chair, National Policy Board

William Lehr, Jr.
Chair, Governing Board

Robert L. Lynch
President and CEO

1000 Vermont Avenue NW
12th Floor
Washington DC 20005
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F 202 371 0424

One East 53rd Street
New York NY 10022
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F 212 980 4857

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AMERICAN ARTS ALLIANCE

ADVOCATES FOR THE ARTS

March 21, 2000

Dear Member of Congress:

As you may know, **March 21, 2000** is **Arts Advocacy Day** in Washington, D.C., when hundreds of arts supporters come to Washington to meet with their congressional members and remind them of the importance of the arts to our national well being.

The American Arts Alliance, a nationwide consortium of 2500 nonprofit performing, presenting, and exhibiting arts organizations is particularly pleased this year to ask for your support for the **"Challenge America"** program contained in the President's budget for the National Endowment for the Arts. This new program will focus on arts education, access, community arts partnerships, and youth-at-risk. Examples of how we might use funding:

- Presenters and theaters could bring more professional theater directly to America's students through touring productions. Theaters could commission regionally focused programs aimed at creating new works and organizing outreach to ethnic and under served age groups.
- Opera could broaden its audience base by employing new technologies and production methods for traveling, outdoor performances.
- Dance companies could engage youth groups in high-risk areas, and introduce creative solutions such as pairing participation in dance courses with peer mediation in drug intervention efforts.
- Arts organizations could build informed audiences for ethnically specific bodies of work, and engage artists, educators, and community members from a wide spectrum of groups in this effort.

In general, we urge your support for increased funding for the cultural agencies and specifically the NEA and the Challenge America program. Thank you for your consideration.

American Arts Alliance & Member Organizations:

Association of Arts Museum Directors
Association of Performing Arts Presenters
Dance/USA
OPERA America
Theatre Communications Group

Association of Art Museum Directors

Association of Performing Arts Presenters

Dance/USA

OPERA America

Theatre Communications Group

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AMERICAN ASSOCIATION OF COMMUNITY THEATRE

4712 Enchanted Oaks
College Station, Texas 77845-7649
979.774.0611
Fax 979.776.8718
E-mail info@aact.org

March 21, 2000

Dear Member of Congress:

There is a national theatre in America. It exists in over 7000 community theatres throughout the country. Community theatre organizations range in annual budget from under $1000 to over $5 million. They range in staff from just enough volunteers to produce a play to over 65 paid professionals guiding hundreds of volunteers. There are several million members of community theatres dedicated to providing their communities with the best plays and musicals they can create. Community theatre in this country returns tens of millions of dollars to local economies.

While members of community theatre are of many political persuasions, personal experiences and degrees of training, all seek a supportive atmosphere in which to work.

We respectfully request your support of the NEA, the NEH and their associated programs.

When Congress takes a stand in support of the arts, it helps the millions of us who are dedicated to our craft find the local support we need.

Sincerely,

John G. (Jack) Phillips
President
American Association of Community Theatre
and
Executive Director
Spokane Civic Theatre
Spokane WA

March 21, 2000

Dear Member of Congress,

Music Therapists from around the country currently provide goal-directed arts interventions in a wide variety of treatment settings. Whether in schools, hospitals, nursing homes, rehabilitation facilities, community mental health centers, or prisons, credentialed therapists using music as the tool effect positive change in physical, emotional, cognitive and social functioning. Research demonstrating patients' significant responses to the structure inherit in music emphasizes the Arts role in today's healthcare environment.

The American Music Therapy Association, representing over 4000 professionally trained music therapists, is committed to the mission of advancing public awareness of music therapy benefits and increasing accessibility to quality music therapy services. Broadening access to the arts, specifically using music as an art form to help individuals cope with illness, is demonstrated by the following examples:

- *When a couple danced together for the first time after five years of the husband's deterioration from probable Alzheimer's disease, the wife said: "Thank you for helping us dance. It's the first time in three years that my husband held me in his arms."*

- *"A study done just relatively recently on cancer patients showed that approximately three quarters of cancer patients that had their usual pain medicines but also had the additional music therapy experienced less pain than previously..." Dr. Walter Quan, Jr., Hematologist-Oncologist, St Luke's Medical Center in Cleveland, Ohio.*

- *"Music therapy has (1) helped with my daughter's spontaneous speech; (2) allowed her to use her hands with many different textures and independently of each other; (3) expanded on her natural musical ability; and (4) helped her learn to focus and develop patience with music as the motivator." The mother of an 8-year old with Apert Syndrome and Attention Deficit Behaviors.*

The demand for music therapy is increasing as more people with disabilities or illnesses learn of its crucial role in the treatment process. Additionally, there is an increase in scientific research available to demonstrate the documented efficacy of music therapy. As a result, we are striving to work with state and local governments and insurance companies to increase funding for this intervention. Music therapy is the embodiment of how the arts are capable of changing people's lives.

We thank you for your support of the Arts in America and look forward to the positive outcomes that will occur in our communities as a result.

Sincerely,

Andrea Farbman, Ed.D.
Executive Director

Judy Simpson, MT-BC
Government and Public Relations Associate

AMERICAN MUSIC THERAPY ASSOCIATION

8455 COLESVILLE ROAD
SUITE 1000
SILVER SPRING, MD 20910

PHONE (301) 589 - 3300
FAX (301) 589 - 5175
E-MAIL INFO@MUSICTHERAPY.ORG

AMERICAN SYMPHONY ORCHESTRA LEAGUE

March 21, 2000

Dear Member of Congress:

In the last half of the 20th century, America's symphony orchestras "caught up" with their European counterparts. Today, our orchestras are the equal of any in the world in terms of artistic excellence and international recognition. The level of musicianship and the breadth of the kinds of music performed have never been greater.

But also today, it is the American orchestra that has become, in many ways, a model for others. Many other orchestras in the world are interested in understanding the way we do business – particularly, the blend of public sector and private sector support, and the extensive reliance on community volunteerism, that have sustained the nation's 1,800 symphony and chamber orchestras.

A few quick facts about the state of American orchestras today:

- As of the 1997-98 season – the most recent for which we have complete figures – the vast majority (72%) of orchestras reported surpluses or balanced budgets. (Many of these, it should be noted, benefit tremendously from the catalytic grants of the National Endowment for the Arts and state arts agencies.) Eight years earlier, only 51% reported surpluses. Also, the number of those reporting deficits in 1998 was half of that in 1991, and the total industry deficit was 87% less than in 1991.
- In 1997-98, more than 32 million seats were filled at orchestra concerts, 5 million more than in 1990-91. About 31,700 concerts were performed by American orchestras.
- Earned income from ticket sales increased 7% in 1997-98 over the previous year, and represented a total increase of $117.7 million over 1990-91. Total orchestra income exceeded total orchestra expenses by about $10.7 million, and although this is a good figure, it is a very narrow margin for a $1.08 billion nonprofit field. Orchestras are mindful of the need to improve fundraising, contain costs, and present repertoire that is diverse and engaging to American audiences in order to build a stable financial future.

This letter captures a few of the financial and attendance figures. It cannot capture the unique experience of attending a live concert presented by 80 to 120 highly trained musicians, rehearsed and led by a skilled conductor. The modern orchestra, as we recognize it today, had its beginning in the European tradition of two centuries, but like all our institutions, has grown and changed in ways that make it very American, and an integral part of America's music – the music that the world loves and emulates.

I encourage your interest in what orchestras in your own state are doing in their communities, and welcome you and your staff to contact us if we can provide information on public policy issues that affect the arts.

Sincerely,

Charles S. Olton

Charles S. Olton
President & CEO

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Arts & Business Council Inc.

121 West 27th Street, Suite 702
New York, NY 10001-6207
212.727.7146 fax 212.727.3873
email: info@artsandbusiness.org
www.artsandbusiness.org

March 21, 2000

Dear Member of Congress:

The Arts & Business Council Inc.® is a national organization that since 1965 has been promoting mutually beneficial partnerships between the arts and business, and helping arts groups to strengthen their management skills and effectiveness. We also manage the country's largest arts voluntarism program, Business Volunteers for the Arts® that since 1975 has generated nearly $100 million in donated management consulting services and other resources for arts groups across the country. Our programs are operated, in large part, through a national affiliate network in over twenty communities.

Our work with the business community has convinced us that the arts are of growing importance to business. Companies must respond to a rapidly evolving business climate that requires highly trained, innovative, creative, and collaborative workers. There is ample evidence that the arts play a key role in developing the sort of workers who are needed, especially in the new high tech industries. A healthy and vibrant arts community also plays a key role in attracting and retaining workers, maintaining healthy local economies that business requires, and supporting the rapidly growing field of cultural heritage tourism. **Support of the arts by the federal government therefore should not be in question - it is appropriate and necessary, as are support of transportation or agriculture or scientific research.**

We are pleased that in recent years those who would eliminate funding for the NEA have lost ground in the face of overwhelming public support for the NEA. It is now time to increase funding to an appropriate level for the NEA, NEH and OMS–a level that will maintain our nation's position as a cultural beacon for the world, and build a lasting legacy for the next generation.

On behalf of both our business and arts constituencies, I strongly urge you to accept the President's request to increase the NEA's budget to $150 million this year. Through the NEA's proposed Challenge America program, this funding level will ensure access to the arts for Americans from every state and from all walks of life. We also ask for your support of $150 million for the NEH and $33.4 million for the OMS.

Sincerely,

Gary P. Steuer
President and CEO



Association of Art Museum Directors

March 21, 2000

Dear Member of Congress,

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Fax: 212-535-5039
aamd@amn.org

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aamddc@amn.org

The Association of Art Museum Directors, founded in 1916, represents 175 American art museums. The contribution of art museums to the nation, communities and individuals is both concrete and ethereal. For example, art museums hold over 13 million works in the name of the American public; in 1998, almost 43 million visitors viewed the art. In addition over 34 million young people and adults participated in education and outrearch programs.

But museums also serve individuals to lift the human spirit and contribute to our civil society. They make us better as a people and often help us heal. In a letter to the director of the Indianapolis Museum of Art, a British widower who lost his wife of 40 years, talked about the importance of visits to the museum.

> "I lived in Indy for almost two months, during which time I spent quite a few days on long and lovely visits to your Pavilions. If you had a month to spare, perhaps in that time I could tell you what I discovered and how your paintings and exhibits helped me to come to myself again.
>
> It was the Indianapolis Museum of Art that began the healing process for me, sitting quietly drinking in the beauty of centuries past and realizing that all things, the ugly and the beautiful, are transient. The ancient Chinese horse to Modiglian's *The Boy* each is of its own time, but curiously connected in the viewer, in his time.... All in all I would say that visiting the Indianapolis Museum of Art was an uplifting experience, a triumph of the spirits."

Museums care for the artistic, historic and cultural collections that are our nation's heritage, which gives context to today's experience. Government support is vital to maintaining and making these collections available.

Sincerely,

Millicent Hall Gaudieri
Executive Director

Anita M. Dfianis
Director of Government Affairs

ASSOCIATION of PERFORMING ARTS PRESENTERS

March 21, 2000

Dear Member of Congress:

On the behalf of the Association of Performing Arts Presenters–representing over 1,500 presenting organizations, artists and artist managements in the United States– I respectfully urge you to support an increase in federal funds to the National Endowment for the Arts (NEA) during the debate over the FY 2001 Interior Appropriations bill.

As you and your colleagues deliberate the upcoming Interior Appropriations bill, please consider the following facts:

The Arts are Good for the Economy - The economic activity generated by nonprofit arts organizations has a measurable impact on the treasuries at the federal, state, and local levels. Every year the nonprofit arts industry produces nearly $37 billion in economic activity in the United States and supports $1.3 million American jobs. This activity generates $3.4 billion for the federal government through income taxes, $1.2 billion in state government revenue, and $790 million in local government revenue.

The Arts are Central to Education - Our country's high-tech industries indicate they seek employees who possess the skills acquired through a comprehensive education in the arts. Arts education has been proven to help students increase cognitive development, inspire motivation and discipline, develop confidence and inventiveness, and hone communication and problem-solving skills. In addition, children who study the arts continue to outperform non-arts students on the Scholastic Aptitude Tests (SATs). According to a study conducted by the College Entrance Examination Board in 1995, students who studied the arts more than four years scored 59 points higher on the verbal and 44 points higher on the math portions of the SATs than students with no coursework or experience in the arts.

The Arts Improve the Quality of Life - The arts industry, with the support of the NEA, stimulates local economies and improves the quality of civic life throughout the country. The financial assistance given to arts organizations, by the NEA, helps support important programs that enhance community development, promote cultural planning, stimulate business development, spur urban renewal and attract new businesses. These activities, in turn, improve the overall quality of life in our cities and towns throughout America.

Again, I urge you to support an increase in federal funds to the National Endowment for the Arts (NEA) during the debate over the FY 2001 Interior Appropriations bill. Thank you for your consideration.

Sincerely,

Jonathan Durnford
Executive Director

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Andrea E. Snyder
Executive Director

March 21, 2000

United States Congress
Washington, DC 20515

Dear Member of Congress:

Dance/USA is the national service organization for not-for-profit professional dance. Founded in 1982, Dance/USA membership represents the entire field of professional dance, and currently includes over 275 ballet, modern, ethnic, jazz, and tap companies, dance service organizations, presenters, and individuals concerned with the future of professional dance. For many of our members, NEA support is a critical component to their funding structures and cannot be replaced by the private sector. On behalf of our members, we urge you to support the FY2001 funding levels requested by President Clinton for the NEA, the NEH, and OMS.

Last year, Americans sent a clear and resounding message to the Congress of the United States, and Congress listened. With strong bipartisan support, Congress set FY00 funding for the National Endowments for the Arts (NEA) and Humanities (NEH) at $98 million and $115.3 million, respectively this is virtually the same level as FY99 representing a 40% cut in both these agencies' budgets from FY95.

While operating at vastly reduced funding levels, NEA and NEH have made important operational changes in response to congressional criticism. The agencies now hope to use the changes as a base from which to grow. This year, President Clinton has included $150 million for the NEA in his budget. If the NEA receives this increase, all new money will be used for *Challenge America*, an initiative designed to engage arts organizations, the American people, and communities in placing the arts at the center of community and family life; and to foster development of new cultural programs in underserved areas.

On behalf of the many constituents in your state or district who believe strongly that a portion of our tax dollars should be directed toward support of our nation's cultural and educational initiatives, we urge you to support the President's FY2001 budget request of $150 million each for the NEA and NEH, and $33 million for the Office of Museum Services. I also urge you to pass education legislation that will continue the national commitment to support comprehensive school improvements, including keeping the arts in the core curriculum.

Sincerely,

Andrea Snyder

Andrea Snyder
Executive Director

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educational theatre association
promoting and strengthening theatre in education

2343 Auburn Avenue • Cincinnati, Ohio 45219-2815
(p) 513.421.3900 • (f) 513.421.7077 • www.etassoc.org

March 20, 1999

Dear Member of Congress:

The Educational Theatre Association is pleased to be a sponsor of Arts Advocacy Day 2000. Our members include approximately 3,100 adults committed to teaching the value of theatre arts to our nearly 100,000 middle and high school student members in the United States. On this day of arts recognition, I ask the lawmakers in Washington, DC to take vital steps to enrich arts programs in our schools.

Last year, we were proud to see strong congressional bipartisan support for the nation's cultural agencies. Now, in order to expand your support, I urge you to increase funding for programs developed by the US Department of Education. In the recently published monograph, *Champions of Change: The Impacts of the Arts on Learning*, research shows a positive relationship between the study of theatre arts, academic achievement, and human development. Such evidence is encouraging, but much more work needs to be done and needs your support. The National Endowment for the Arts also needs additional funds to implement the "Challenge America" initiative, which will include support for arts education in community partnerships across our country. I urge you to support the Department of Education and the National Endowment for the Arts in their efforts to:

- Continue to include the arts as a core learning subject.
- Provide professional development opportunities for teachers in the arts.
- Fund after-school arts learning opportunities.
- Conduct national assessments of learning in the arts.

On behalf of the numerous theatre teachers and students in your state who believe that a portion of our tax dollars should be directed toward support of our nation's cultural and educational initiatives, I encourage you to help establish a lasting legacy of the arts and humanities for generations to come.

Sincerely,

Michael J. Peitz
Executive Director

MID ATLANTIC
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WHEELING, WEST VIRGINIA

MID-ATLANTIC ARTS FOUNDATION

March 21, 2000

Dear Member of Congress:

In the past several years Congress has asked the National Endowment for the Arts to make changes in the way it operates and the way it funds the arts. The NEA has responded to those requests. At the same time the American public has clearly rejected the notion that the National Endowment for the Arts should be abolished. Congress has been sensitive to this support for the NEA.

Now, as Arts Advocacy Day approaches, I urge you to increase funding to an appropriate level for the Endowment – a level that will help maintain our nation's position as a cultural beacon for the world, and build a lasting legacy for the next generation to build upon.

Arts advocates throughout the mid-Atlantic region join me in asking for your support in adopting the President's request to increase the NEA's budget to $150 million this year. Through the NEA's proposed Challenge America program, this funding level will ensure access to the arts for Americans from every state and from all walks of life. We also ask for your support of $150 million for the NEH and $33.4 million for the OMS.

.

With support from the NEA, Mid Atlantic Arts Foundation is able to leverage private dollars and develop programs that create new opportunities for artists and engage communities. Through the NEA Regional Touring Program, which is administered by the Foundation in the mid-Atlantic region, we are reaching communities in all corners of the region, both urban and rural. This program expands access to the arts and helps to create unique educational opportunities that, without support from the NEA, would otherwise not be available.

On behalf of the many constituents in the mid-Atlantic region who believe a portion of our tax dollars should be directed towards support of our nation's cultural and educational initiatives, I encourage you to help build a lasting legacy of the arts and humanities for the next generation.

Sincerely,

Alan W. Cooper
Executive Director

NATIONAL ACADEMY
OF RECORDING
ARTS & SCIENCES, INC.

MICHAEL GREENE, President/CEO

3402 Pico Boulevard
Santa Monica, California 90405
(310) 392-3777
Fax: (310) 392-0757

March 21, 2000

Dear Member of Congress:

As an organization of nearly 15,000 recording artists, songwriters and other creative and technical music professionals, the Recording Academy® is particularly attentive to the deliberations and decisions you and your colleagues make regarding federal arts policy. On behalf of our members, I urge you to support a substantial increase in the level of funding for the National Endowment for the Arts and arts education programs this year.

More than 60 million Americans watched our GRAMMY® Awards broadcast last month, during which five talented children joined me on stage for an amazing musical performance. Citizens from across the country responded to this segment with enthusiasm, confirming numerous studies and surveys that show government support for arts and arts education is important to your constituents. To the broad cross-section of Americans who value the arts in your state, let me add the voice of America's creative and technical music community. The arts enrich our lives, teach our young, and empower our future work force by giving them the tools to think creatively and respond to challenges with dynamic and innovative skills.

Today, as I am joined by fellow artists in Washington for Arts Advocacy Day, I hope you will heed the messages you hear from your constituents, and support an aggressive and enlightened arts policy that allows our unique cultural resources to be enjoyed by all Americans, young and old.

Sincerely,

Michael Greene
President/CEO

NATIONAL ASSEMBLY OF STATE ARTS AGENCIES

March 8, 2000

Dear Member of Congress:

The **National Assembly of State Arts Agencies**, representing the state and special jurisdictional government arts agencies of the United States, urges you to support FY2001 funding for the National Endowment for the Arts (NEA) at $150 million.

Public spending on the arts enjoys bipartisan backing across the country. Republican and Democratic leaders in state government have responded to the message from their constituents, and the result has been growth in state funding for the arts. That support often arises from the evidence that arts programs—such as those focusing on arts education, youth at risk, community building and economic development—can help achieve the policy objectives of state government.

This year, the National Endowment for the Arts proposes a new initiative, **Challenge America**, that is aimed at developing new cultural programs in communities and also applies the power of the arts to such federal policy objectives as education improvement and community development.

State arts agencies would share in $11.7 million from this new $50 million initiative. Already, state arts agencies have identified over 250 projects for which they would use the funds to support more than 4,000 project grants and help to leverage $31.9 million in other funds. Projects would involve improving arts education, enhancing access to the arts, providing positive alternatives for youth, preserving the cultural heritage of a state, and building community partnerships that catalyze local arts initiatives.

Federal arts funding suffered with the 40 percent cut to the NEA budget four years ago. We urge Congress to change the direction of this departure from a federal commitment to support for the arts with an increase to meet the real needs expressed in the **Challenge America** initiative.

We urge your support of a budget for NEA of $150 million in FY2000. Building on the NEA's commitment to our nation's cultural institutions and artistic experiences, the new **Challenge America** initiative can help programs that use the arts to enhance America's communities.

Sincerely,

Jonathan Katz
Chief Executive Officer

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National Guild of Community Schools of the Arts

March 21, 2000

Dear Member of Congress:

I am writing to urge you to support increased funding for the government agenices which help maintain the viability of our nation's cultural organizations and sustain our position as a cultural beacon for the world: The National Endowment for the Arts, the National Endowment for the Humanities and the Office of Museum Services. On behalf of our national constituency, I ask for your support of the President's request to increase the NEA's budget to $150 million this year. We also ask for your support of $150 million for the NEH and $33.4 million for the OMS.

The National Guild of Community Schools of the Arts is particularly supportive of the Challenge America initiative proposed by the NEA. This new program it will help our constituents fulfill their central mission of providing access to high quality arts instruction to all persons in their community, regardless of age, race, religion, financial means or level of ability.

The National Guild provides service, advocacy and leadership for a diverse constituency of non-profit, non-degree granting institutions located in urban, inner-city, suburban and rural communities throughout the United States. These institutions reach out actively to their communities, strengthening and enriching the life of any student who has the desire to learn. The core mission of these schools is to provide high quality instruction in the performing and visual arts to all persons, regardless of age, race, religion, aptitude or ability to pay. The Guild currently represents 275 member institutions which employ a faculty of more than 10,000 and serve 300,000 students in 43 states through weekly instruction and tens of thousands more through exposure to arts activities.

We believe strongly that a portion of our tax dollars should be directed toward support of our nation's cultural and educational initiatives. I therefore encourage you to help build a lasting legacy of the arts and humanities for the next generation.

Sincerely,

Lolita Mayadas
Executive Director

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Phone: 201/871-3337 • Fax: 201/871-7639 • E-mail:almayadas@worldnet.att.net • Website: www.natguild.org

SCREEN ACTORS GUILD

WILLIAM DANIELS
President

March 21, 2000

Dear Member of Congress:

Screen Actors Guild is a national labor union which represents nearly 100,000 actors, singers, stunt players, dancers and other performers in motion pictures, television and interactive programming. As artists, our members know how important the National Endowment for the Arts is and what crucial work it has done. We believe Congress shares our opinion.

While an amendment to increase NEA's budget was narrowly defeated in the House in 1999, the Senate did succeed in adding $5 million in funding to the NEA. Moreover, the Senate soundly defeated an amendment to eliminate the NEA by a vote of 16-80. Despite the House of Representatives passing a motion (218-199) to instruct the Interior bill conferees to support the higher Senate funding levels for the NEA, certain House leaders prevailed in blocking the increase and kept the NEA at its $98 million level funding for the fifth consecutive year.

Now, as Arts Advocacy day approaches, I urge you to work to increase funding to an appropriate level. The NEA has made certain that all Americans, regardless of income or geography, have access to the artifacts of our culture. Dollars spent on the arts multiply in their positive impact on the economy. The unique public/private partnerships in the arts have contributed $37 billion annually to the U.S. economy. Only national organizations such as the NEA can provide leadership for the entire nation's cultural life.

To assure that support from the United States for the arts continues, we strongly urge you to support increased funding for the NEA and to speak out and be an ardent activist for our needs. This is the moment to act.

Sincerely,

Screen Actors Guild

William Daniels
President

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March 21, 2000

Dear Member of Congress:

The State Arts Advocacy League of America (SAALA) is a national association of statewide arts advocacy organizations that is dedicated to the advancement of responsible public arts policy at the local, state and national levels.

SAALA was organized to facilitate and strengthen communications, collaboration and cooperation between and among state arts advocacy groups and other interested organizations and individuals.

SAALA fosters the development of strong arts advocacy organizations throughout the United States and its territories. We serve as a support network, a resource group, and a voice for our peers. We meet regularly with our national arts service partners to create a unified message regarding federal arts issues.

Our individual organizations represent a broad range of constituents as we work with our state arts agencies to fund the arts and arts education initiatives. We believe in the value and place of the arts in our cultural heritage and urge your support in preserving this legacy with our public dollars.

Sincerely,

Betty J. Plumb

Betty J. Plumb
President

TCG

THEATRE COMMUNICATIONS GROUP, INC.

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March 8, 2000

Dear Member of Congress:

On behalf of Theatre Communications Group – the national service organization for the American theatre – and the 346 not-for-profit theatres across the country that comprise our membership and which present performances to a combined annual attendance of more than 17 million people, I urge you to support the President's FY01 budget request of $150 million for the National Endowment for the Arts.

Our country's not-for-profit theatres develop innovative educational activities and outreach programs, providing millions of young people, including "at-risk" youth, with important skills for the future by expanding their creativity and developing problem-solving, reasoning and communication, preparing today's students to become tomorrow's citizens. Our theatres present new works and serve as catalysts for economic growth in their local communities. These theatres also nurture – and provide artistic homes for the development of – the current generation of acclaimed writers, actors, directors and designers working on Broadway and in the film and television industries. At the same time, NEA-funded theatres have become increasingly responsive to their communities, producing work that reflects and celebrates the strength of our nation's diversity for audiences of more than 17 million Americans each year.

Indeed, the entire not-for-profit arts industry stimulates the economy, creates jobs and attracts tourism dollars. The not-for-profit arts generate $36.8 billion annually in economic activity, support 1.3 million jobs and return $3.4 billion in federal income taxes. Art museums, exhibits and festivals combine with performances of theatre, dance, opera and music to draw tourists and their consumer dollars to communities nationwide. Federal funding of the arts creates a significant return, generating many more dollars in matching funds for each federal dollar awarded, and is clearly an investment in the economic health of America. In an economy where competition for corporate donations and foundation grants is growing, and increased ticket prices would undermine efforts to broaden and diversify audiences, these federal funds simply cannot be replaced.

I urge you to support increased funding for FY01 for the NEA, so that not-for-profit professional arts organizations can continue to educate and entertain audiences, train the next generation of artists, and generate local revenue nationwide.

Sincerely,

Ben Cameron
Executive Director

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Recipient of the
National Medal of Arts

March 21, 2000

Dear Member of Congress,

I write on behalf of the Young Audiences' national network of 32 community and statewide chapters and affiliates who last year presented 82,000 programs to 7.5 million children in their public schools. In 1999, Young Audiences' foundation, school, arts agency, corporate, and individual supporters invested more than $20 million to provide these services.

Over the five decades in which Young Audiences has served our nation's schools, we have learned much about the impact that study and experience of the arts has on student achievement. Simply stated, ***higher student academic achievement results*** when the following three components are present:

1. **Focus on standards** Across the country, studies have shown that vigorous instruction and experience in the arts have an impact on student achievement in the arts and other core curricula. The arts help provide learning experiences that enable students to develop the discipline, creative problem-solving, and imagination that are critical to their future productivity;

2. **Collaboration with other community organizations** Public schools, working in collaboration with other community organizations, have a qualitative and quantifiable impact on teaching and learning that could not be gained by public schools working alone;

3. **Renewed focus on the value of the arts across cultures** The arts are playing an increasingly important role in helping students learn and appreciate the diversity of cultures that now make up our urban, suburban and rural school systems. No other subject has the potential to foster tolerance and understanding of other cultures more effectively than the arts.

In order to accomplish these goals, we ask that you support rigorous studies and experience of the arts in the reauthorization of the Elementary and Secondary School Act (ESEA) and that you support increased funding for the National Endowment for the Arts, the National Endowment for the Humanities, and the Office of Museum Services.

Your support of the arts and an arts curricula in our nation's schools today will help ensure a citizenry with the creativity to compete successfully in the global marketplace tomorrow. Thank you.

Sincerely yours,

Richard Bell

Richard Bell
National Executive Director

ALLIANCE FOR YOUNG ARTISTS AND WRITERS, INC.

THE SCHOLASTIC ART & WRITING AWARDS, FOUNDED 1923

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B.J. Adler
Executive Director

March 21, 2000

Dear Member of Congress,

Andy Warhol, Robert Redford, Joyce Carol Oates, Richard Avedon, Truman Capote, Phillip Pearlstein, Bernard Malamud, and Sylvia Plath all have one thing in common. They were first recognized for their talents by The Scholastic Art & Writing Awards.

M.R. Robinson *(who founded Scholastic Inc.)* had an important idea 76 years ago. Upon the recommendation of high school principals and school superintendents he started a recognition program for young artists and writers. The original goal was simple: Identify, support and encourage young artists and writers across the United States. This modest effort begun in central Pennsylvania in 1923 has grown into the largest, most prestigious, and most generous arts recognition program for American secondary students. The program is now administered by the not-for-profit organization the Alliance for Young Artists & Writers.

Each year, approximately 250,000 works of visual art and writing in a wide range of categories are submitted to the program from schools in every state. More than 50,000 students receive local and regional recognition and hence encouragement to continue to develop their creative skills. 30,000 works that receive the top local award, the Gold Key, are advanced to national adjudication. From these, some 1,100 works of art and writing are awarded top national honors. The program grants $175,000 in cash awards and the winning students are automatically eligible for scholarships for continuing their education. This past spring over $1 million in additional scholarships were awarded to the 1999 national winners.

Through the years the scope of the program has expanded beyond simple recognition. The program has successfully identified distinguished Americans like those listed above. These artists and others less renowned who have entered professional arts careers passionately attest to the significance of this early recognition in shaping their lives. Several generations of American art and English teachers have used the program as the ultimate authentic assessment of their teaching skills and their students' accomplishments. While the works grow out of the curriculum, they also inform and guide the teaching of art and writing in American junior and senior high schools.

555 Broadway, New York, NY 10012-3999
212 343.6892 FAX 212 343.4885

CELEBRATING THE CREATIVE SPIRIT OF AMERICA'S YOUTH

School districts use the Awards as a catalyst to set standards and professional development objectives. The annual national exhibition and anthology provide a unique window on American teenagers and their view of the world. Finally, through the sheer numbers of entries and opportunities for recognition, the program serves as a powerful advocate for developing creative skills and encouraging excellence.

The Awards are based upon the premise that an investment in the creative development of American students is an investment in the future of creativity.

We encourage you to continue to support policies and programs that make the arts available to all of our children.

Sincerely,

BJ Adler

B.J. Adler
Executive Director

Alliance for Arts Education/New Jersey

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March 21, 2000

Dear Member of Congress:

On behalf of the Alliance for Arts Education/New Jersey, a statewide advocacy organization whose members believe the arts are a vital part of education for all New Jersey's children, I am writing to inform you of the importance of federal support for arts education to the great State of New Jersey. Our over 300 members include all of the State's professional arts education associations; education associations; cultural institutions; arts education presenters and providers; county and local arts agencies; K-12 public schools and higher education; as well as individual educators, administrators, parents, community leaders and artists. The Alliance for Arts Education/New Jersey is a member of the Kennedy Center Alliance for Arts Education Network.

In 1996, New Jersey responded to the national standards-based reform movement by adopting State Core Curriculum Content Standards in seven academic subjects including the arts. Federal funding to New Jersey through the US Department of Education is helping to support the implementation of the State standards, as well as the development of Core Curriculum Frameworks in the Arts, and the inclusion of the arts in the State's new Elementary School Proficiency Assessment initiative, and 8th. and 11/12th. grade assessments. New Jersey's sweeping reform effort is breaking new ground in building an educational system that recognizes the importance of a sequential education in the arts.

Continued federal support for arts education through the US Department of Education will assist our state in moving this agenda forward: in particular, we are striving to ensure that arts specialists will have access to professional development funds in order to fulfill our State's continuing education requirements; that quality arts assessments will be developed and implemented; that appropriate arts classrooms and performance areas are part of new school construction and renovation plans; and that every child has access to a quality education in and through the arts.

New Jersey's cultural groups and arts education providers partner with teachers and schools to deliver additional arts programs to our State's students. Funds provided by the National Endowment for the Arts directly to these organizations and through the New Jersey State Council on the Arts, help support making direct connections between the artistic programs of our groups and the educational goals of our schools, as well as leverage the support of businesses and foundations.

In November, 1999, New Jersey celebrated the tenth anniversary of the Literacy in the Arts Task Force Report. Chaired by the eminent scholar, the late Dr. Ernest L. Boyer, the Task Force was the first of its kind in the country, convened through bi-partisan legislation to assess the state of arts education in New Jersey, and make recommendations for the future. As we move into the 21st. Century, New Jersey continues to lead in developing "Arts Literacy" for all children. The words of the 1989 Literacy in the Arts Task Force seem all the more relevant to our future:

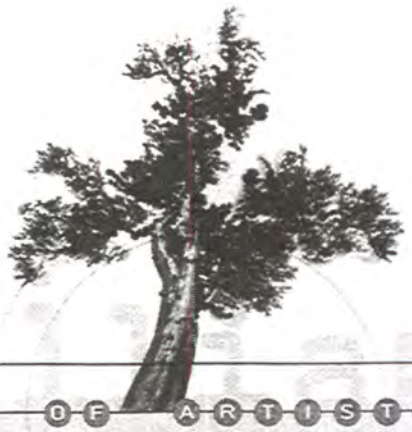
> *"...Literacy, in its richest, fullest sense, means communicating not just verbally, but non-verbally as well. From the dawn of civilization, men and women have used music and dance and cave paintings to send messages to one another and to communicate feelings and ideas that words cannot convey...*

> *"Little children, even before they become fully fluent in the symbol system we call words, respond powerfully to music, dance, and to the visual arts. If schooling is limited to teaching verbal and mathematical skills, then the child's innate knowledge of non-verbal communication– so clearly evident in the joy of play, discovery, and creativity– surely will be stifled. We conclude that in our dangerous and interdependent world, students, even more urgently than before, also must become proficient in the symbol system we call the arts..."*

As we celebrate National Arts Advocacy Day in Washington, DC, we look forward to your leadership and support as we continue our efforts to ensure that all children in New Jersey are provided with the opportunity to explore their creative potential, to refine their individual talents, and to discover a lifetime of learning opportunities through the arts.

Sincerely,

Marete Wester
Executive Director



ALLIANCE OF ARTISTS COMMUNITIES

A NATIONAL CONSORTIUM OF RESIDENCY PROGRAMS

March 21, 2000

Dear Member of Congress:

The National Alliance of Artist Communities, a nationwide consortium and professional organization for its field, advances the role artist communities play in the evolution of new ideas and art. Through communication and service to our members, national advocacy for creative environments, and a belief in the power of the creative process, the National Alliance operates on the premise that the future of American culture depends on supporting creativity and a broad diversity of artists.

While the National Alliance focuses first and foremost on supporting its members in fulfilling their missions, we also conduct activities that support artists and that promote creativity as a vital part of a national agenda. For instance, in 1996 we convened the highly successful "American Creativity at Risk" symposium at Brown U. and RISD, that focused on restoring creativity as a priority in public policy, cultural philanthropy, and education. **On Nov. 1-4, 2001, at the School of the Art Institute of Chicago, we are convening a second national symposium that will focus on the artist's role in society.**

To give you an overview of the field of artist communities, I would like to briefly describe the programs, activities, trends, and values of our field.

What Are Artist Communities?—Our membership is made up of professionally run artist communities—please see list on this letterhead and the attached fact sheet—as well as other nonprofit organizations and individuals that support artists in the development of their work.

Artist communities are the nation's research and development laboratories for the arts. They provide residencies (ranging from two weeks to three years in length, depending on the program) to about 4,000 artists each year. These residencies offer artists time, space, facilities, and fellowship with other artists. Each year, these 4,000 include many accomplished visual artists, writers, composers, performers, as well as many not yet known to us. Cultivating the evolution of new art and ideas—which cross boundaries posed by religion, race, ethnicity, gender, class, age, and physicality—is the fundamental work of artist communities.

continued/

INSTITUTIONAL MEMBERS

18th Street Arts Complex (CA)
American Academy in Berlin (NY/Germany)
Anderson Center for Interdisciplinary Studies (MN)
Anderson Ranch Arts Center (CO)
Archie Bray Foundation for the Ceramic Arts (MT)
ART/OMI International Art Center (NY)
ArtPace (TX)
Atlantic Center for the Arts (FL)
Bemis Center for Contemporary Arts (NE)
Capp Street Project (CA)
Civitella Ranieri Center (NY/Italy)
Djerassi Resident Artists Program (CA)
Exploratorium (CA)
Fine Arts Work Center in Provincetown (MA)
The Gell Writers' Center of the Finger Lakes (NY)
The Hambidge Center (GA)
Headlands Center for the Arts (CA)
Hedgebrook (WA)
The MacDowell Colony (NH)
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Mattress Factory (PA)
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Tryon Center for Visual Art (NC)
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The Virginia Center for the Creative Arts (VA)
The Corporation of Yaddo (NY)

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Artist communities are in a position to take a leadership role in a number of critical efforts: restoring the centrality of artists to our culture; developing new ideas of community and extended family; giving the creative process the same measure of esteem and significance as product, which is badly needed in all sectors of our society, not just the arts. (This work forms a large part of the National Alliance's work.)

Challenges in the Field of Artist Communities—Despite the achievements of artist communities, they are, like most arts organizations, in a difficult environment today. Artist communities face unique financial challenges because they have few opportunities to earn income (e.g., by charging admission) unless they create public programs that are separate from their residency programs (which many, in fact, have done). Furthermore, artist communities' emphasis on process (rather than product) creates an invisibility problem, which in turn further exacerbates the income problem. Because support for an artist community does not immediately lend visibility to the donor (as, for instance, support for an exhibition, performance, or publication does), it is difficult to attract donors.

A significant increase in support for artists and artist communities cannot come about until we are better known and understood. By exposing others to the ways of artists' thinking during the creative process, artist communities may gain esteem and respect, and society, in turn, will be investing that respect in people who may carry within them the basis for solving difficult problems. A better organized field of communities actively communicating with each other will help the field create both large and small opportunities for continued expansion and influence. This is one of the central missions of the National Alliance of Artist Communities.

As a field, we would like to produce more publications, exhibitions, and documentation of what goes on at our communities. We would like to utilize our reservoir of talented alumni to create books, articles, films, videos, exhibitions, and CD-ROMs about our field. We would like to forge links with broadcasting, cable, computer technologies, and the new national information infrastructure that is rapidly developing.

To do any of the above, let alone all or a significant portion of it, we will need to develop significant new sources of revenue. Even if we make no significant program changes, the demand for our services by outstanding artists so far outstrips available space and time that we know we must grow. As awareness of our field grows, we hope to encourage the creation of new funding programs to which any artist community can apply, dedicated to fulfilling some of our best ideas. We would like to look back at this time, as we define our field and communicate our values, as the catalytic beginning of a new era for artist communities and, by extension, for artists in America.

Yours sincerely,

Tricia Snell

Tricia Snell, Executive Director
National Alliance of Artist Communities

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Divider Title: **Legislative Issue Briefs**

NATIONAL ENDOWMENT FOR THE ARTS

Making the Case to Congress for Federal Support of the Arts
Arts Advocacy Day 2000

BACKGROUND

Arts advocates have worked hard to deliver the message that the American public favors spending federal tax dollars in support of the arts, and that the American public rejects the claims of groups arguing that the NEA is intolerable and should be abolished. Clearly, Congress has listened.

In 1998, arts advocates scored important victories in Congress, defeating efforts in the House and Senate at completely eliminating funds for the NEA. The size of the House vote favoring continued federal arts funding (253-173) demonstrated bipartisan support for the arts on Capitol Hill.

In 1999, an amendment to increase NEA's funds was narrowly defeated in the House. An amendment proposed in the Senate to eliminate the National Endowment for the Arts was overwhelmingly defeated by a vote of (16-80). Senate proponents of increasing the NEA budget succeeded in adding money to the arts appropriations. The House of Representatives then passed a motion, (218-199), to instruct the Interior bill conferees to support the higher Senate funding levels for the NEA. However, after debate in the conference committee, NEA funding remained at level funding of $98 million.

The NEA has responded to public and congressional concerns about accountability with administrative changes:

1. Grantees' reporting requirements were tightened, and final grant payment is contingent upon approval of an interim report.
2. States received an increase in the block grant formula to 40% of NEA funds.
3. Grants were eliminated to arts organizations for seasonal support or for subgranting in nearly every category, and for direct funding to most individual artists.
4. The size of the National Council on the Arts was reduced from 26 to 20, with six positions held by Congress.

ACTION NEEDED

We urge Congress to support a budget of $150 million for FY01; including $50 million for the new Challenge America initiative to use the strength of the arts to enhance America's families and communities. This new goal-oriented program, building on NEA support for our nation's cultural institutions and artistic experiences, will target new NEA funding at: arts education, youth-at-risk; cultural preservation; community arts partnerships; and improved access to the arts for all Americans.

TALKING POINTS

1. The federal government, in ***partnership*** with state and local governments, private business and the nonprofit sector, provides the infrastructure of support for the arts which is critical to the economic vitality of state and local communities and to our nation's cultural well-being.
2. NEA funds granted to state arts agencies ensures that ***every state*** receives federal funds. Representing 40 percent of NEA's program dollars, grants to state arts agencies combine with state legislative appropriations and other dollars to ensure broad access to the arts for communities throughout the state and serve to strengthen the state's arts infrastructure, through a combination of direct grants, technical assistance, and services.

(turn page over)

TALKING POINTS (CON'T)

3. The NEA broadens ***public access*** to the arts for all Americans to participate in and enjoy in order to improve the quality of life of our children and families. Each year, the NEA awards more than one thousand grants to nonprofit arts organizations for projects that bring the arts to millions.
4. The NEA is a great investment in the ***economic growth*** of every community in the country. The nonprofit arts industry alone generates $36.8 billion annually in economic activity, supports 1.3 million jobs and returns $3.4 billion to the federal government in income taxes.
6. The arts attract new ***tourism*** dollars. Public support of cultural tourism plays a critical role in community revitalization as well as the economic surge in tourism – one of the fastest growing economic markets in the country today.
7. The NEA supports ***lifelong learning*** in the arts through a wide range of projects, including: educational programs for adults, collaborations between state arts agencies and state education agencies, and partnerships between arts institutions and educators.
8. Federal funding for the arts is critical to ***leveraging private funding*** – NEA requires grant recipients to match all federal grants up to four to one. Private support cannot replace the role of government cultural funding.
9. America's creative industries are our nation's ***leading export*** with over $60 billion annually in overseas sales, including the output of artists and other creative workers in publishing, audiovisual, music and recording and entertainment businesses.
10. According to 1990 U.S. census, the growth rate of artists' occupations in the ***workforce*** exceeded that of the overall labor force.
11. The value of the NEA lies in its ability to ***nurture the growth and artistic excellence*** of thousands of arts organizations and artists in every corner of the country, making the performing, visual, literary, media and folk arts available to millions of Americans.
12. The U.S. Department of Justice's Office of Juvenile Justice and Delinquency Prevention found in its YouthARTS study that arts programs designed to deter delinquent behavior of ***at-risk youth*** dramatically improved troubled youths' academic performance, reduced school truancy, and increased their skills of communication, conflict resolution, completion of challenging tasks, and teamwork.

ARTS EDUCATION THROUGH THE U.S. DEPARTMENT OF EDUCATION

Making the Case to Congress for Federal Support of Arts Education
Arts Advocacy Day 2000

A NATIONAL COMMITMENT TO ARTS EDUCATION

A child's education is not complete unless it includes the arts. A comprehensive strategy for a complete education includes high-quality, sequential instruction in the classroom, as well as participation and learning in community-based arts programs. Active participation and learning in the arts improve overall academic achievement, socialization, and preparation for college and the workforce. **Arts literacy is the knowledge and skills students develop in learning to respond to, perform, and create works of art, constituting a basic form of literacy required to communicate successfully and function in today's global, multi-media, information age.**

BACKGROUND

In 1994, Congress broke new ground by including in federal law recognition of the arts as a core element of a substantive curriculum. This recognition has since opened the door for schools and community partners to access support for arts education through the various K-12 programs of the U.S. Department of Education (USED). These programs are under review as the 106th Congress considers reauthorization and funding for the Elementary and Secondary Education Act (ESEA).

MESSAGE

As record numbers of children enter America's public schools, we urge Congress to approve authorization and appropriation legislation that will ensure a place for arts education in all USED elementary and secondary education programs. The federal commitment to education must:

- **Continue to include the arts as a core learning subject.**
- **Provide professional development opportunities for teachers in the arts.**
- **Fund after-school arts learning opportunities.**
- **Conduct national assessments of learning in the arts.**
- **Support arts education partnerships between schools and community arts and cultural organizations.**

(Please see reverse side for specific legislative recommendations.)

LEGISLATIVE RECOMMENDATIONS

Through specialized programs and national initiatives, the U.S. Department of Education assists schools and communities in delivering high-quality learning opportunities in, through, and about the arts for children nationwide. The new ESEA should strengthen support for arts education:

- **Comprehensive School Improvement:** With funding from the U.S. Department of Education, forty-nine states have developed Education Improvement Plans that include standards or guidelines for learning in the core subjects. Reauthorize federal funding for local implementation of state-designed arts education standards.
- **High-Poverty Schools:** Arts Education is proven to strengthen the learning environment for students in high-poverty schools. Explicitly identify the arts as an authorized activity to improve academic achievement, and promote funding for both student instruction and professional development in the arts. *(Title I)*
- **Teacher Training:** The Eisenhower Professional Development program currently sets aside funding specifically for professional development in math and science instruction; support should also be designated for arts specialists, classroom teachers of arts education, and using the arts to teach other core subjects. *(Title II)*
- **Model Programs:** The Arts In Education program currently sets aside funding specifically for the national arts education programs of the Kennedy Center and VSAarts, which serves people with disabilities. Congress should reauthorize and appropriate additional funding for a competitive grant program to provide multi-year services to at-risk children and youth and to integrate community cultural resources into in-school and after-school arts learning. *(Title X, Part D)*
- **After-school Learning:** 21st Century Community Learning Centers provide safe places for after-school learning through school partnerships with community organizations. After-school partnerships with arts organizations, when teamed with rigorous instruction in the arts during the school day, provide students with further educational opportunities. Explicitly identify arts learning as an authorized activity for the purposes of the 21st Century Learning Centers program. *(Title X, Part I)*
- **Assessing Student Progress:** In 1997, the U.S. Department of Education sponsored the first comprehensive National Assessment of Educational Progress in the Arts (the Nation's Report Card). Congress should increase support for assessments of student achievement in the arts, to be administered every four years in the 4th, 8th, and 12th grades, to establish parity with assessments in other core subjects.
- **Technology:** Technology offers a unique opportunity to enhance the delivery of arts education. Explicitly identify the arts as an authorized activity to integrate technology into student learning and professional development. Strengthen opportunities for schools to partner with local, state, and national arts organizations and other public and private sector groups. *(Title III).*

Note: Titles referenced above reflect the Improving America's Schools Act of 1994.

NATIONAL ENDOWMENT FOR THE HUMANITIES

Making the Case to Congress for Public Support of the Humanities
Arts Advocacy Day 2000

BACKGROUND

The National Endowment for the Humanities (NEH) is the major federal agency concerned with the development and support of scholarship and other humanities activities. Although the vast majority of support for humanities activities is provided by universities, state and local governments, and other private sources, the federal government through NEH provides an important focus for advancing the nation's educational and cultural life. Scholarly, educational, and public activities supported by NEH include work in: languages, both modern and classical; linguistics; literature; history; jurisprudence; philosophy; archaeology; comparative religion; ethics; the history, criticism, and theory of the arts; and those aspects of the social sciences which have humanistic content and employ humanistic methods.

NEH is funded at $115.26 in the present fiscal year (FY-2000) – an increase of $4.56 million over last year's budget. Despite this increase, in terms of 1999 dollars NEH is still funded below the $110 million level that its budget fell to in FY-1996 after being cut by 38% (the FY-1996 appropriation is today worth $117 million). Although the agency has been operating at sharply reduced funding levels in recent years, NEH remains the largest funder of humanities activities in the United States. With funding tight, the agency supports only the most significant national projects in education, preservation, research, and public humanities. In addition, a network of 56 state humanities councils carries humanities programming to the farthest reaches of the nation. The agency is led by William Ferris, an anthropologist and folklorist, well-known as the founding director of the Center for the Study of Southern Culture at the University of Mississippi.

The administration has requested $150 million for NEH for FY-2001. Additional funding would enable NEH to improve the quality of humanities education offered to American schoolchildren and college students; provide opportunities for lifelong learning through a multitude of public programs; preserve millions of brittle books, historic newspapers and other resources before they disintegrate; create new research opportunities for scholars; and stimulate private nonfederal donations in support of the humanities. The increased funding will support Rediscovering America, an Endowment-wide focus on projects that encourage Americans to discover and celebrate their American heritage; NEH's Extending the Reach initiative that supports humanities programs among rural and underserved populations; and the establishment of 10 regional humanities centers throughout the nation.

ACTION NEEDED

We urge Congress to support the President's budget request of $150 million for FY 2001 and to vote for long-term, continued funding of the National Endowment for the Humanities. We also urge Congress to oppose further budget cuts.

TALKING POINTS

1. The humanities are essential to democracy. They are the basis for reasoned civic discourse and make possible the shared reflection, communication, and participation upon which a democratic society depends. In the 1965 legislation that created NEH, Congress stated that "an advanced civilization must not limit its efforts to science and technology alone, but must give full value and support to the other great branches of scholarly and cultural activity in order achieve a better understanding of the past, a better analysis of the present, and a better view of the future."

(turn page over)

TALKING POINTS (con't)

2. Federal support for the humanities has historically received bipartisan support in Congress, from the creators of the NEH more than 30 years ago to the present. Since 1965, every U.S. president has said that the humanities play an essential role in American life and are worthy of federal support.
3. A small investment produces great results. NEH provides seed money for high quality projects and programs that reach millions of Americans each year. The endowment's peer review process encourages excellence and leverages millions of dollars in private support for humanities projects. NEH-supported works have earned nearly 600 awards, including nine Pulitzer Prizes, eight Bancroft Prizes, and six National Book Awards.
4. NEH provides direct support for scholarship, and facilitates the flow of research to the public through books, articles, educational television and radio programs, and other media. Recent works made possible by NEH include Ken Burns' film The Civil War, the documentary MacArthur, and the award-winning book Undaunted Courage by Stephen Ambrose.
5. NEH is in the forefront in the preservation of our historical and cultural heritage, from a 20-year effort to film crumbling books ("brittle books") to programs to assist museums stabilize material culture collections.
6. NEH is critical to addressing the nation's future needs in education. More than two-thirds of our nation's K-12 curriculum is dedicated to the humanities; 2 million new teachers will be needed in our classrooms over the next decade, and 4 out of 5 teachers feel inadequately prepared in their subject area. NEH summer seminars and institutes address these very issues, and are the catalyst for revitalized teachers for tens of thousands of students each year.
7. Long a leader in the use of technologies in the humanities, NEH helps educators incorporate new tools such as CD-ROMs and the Internet into the curriculum, allowing students everywhere to access materials and resources otherwise unavailable to them. NEH's EDSITEment is a web portal featuring the best humanities sites on the World Wide Web. Sites are chosen for richness of content, quality and accessibility of their design, and their potential for use in the classroom.
8. NEH engages the public in the humanities through exhibits in museums, libraries, and historical organizations; the varied programs of the state humanities councils, and a variety of other activities. A recently launched initiative, "My History is America's History" uses the Internet to provide Americans with the tools to research their own history and to relate their family's story to the history of the nation.
9. NEH has recently begun a process to establish 10 regional humanities centers -- centers that will link regional resources for research to explore the diverse characteristics of the nations regions, such as local history, people, cultures, language, landscapes, and architecture.

OFFICE OF MUSEUM SERVICES

Making the Case to Congress for Federal Support of Museums
Arts Advocacy Day 2000

BACKGROUND

The **Office of Museum Services (OMS)** is responsible for museum programs within the Institute of Museum and Library Services (IMLS), an independent Federal agency, which aims to increase and improve museum services. America's 8,000 museums attract over 865 million visits annually — from families, children and individuals — who seek enriched learning resources. The OMS supports all types of museums, including art, history, science, children's, specialized institutions, and living collections such as zoos and aquariums.

In September 1996, the President signed legislation authorizing the IMLS through 2002, consolidating federal support for museums formerly administered by the Institute of Museum Services (IMS) and for public libraries formerly administered by the Department of Education. In FY'99, the Office of Museum Services was funded at $23.4 million with the Office of Library Services (OLS) at $166.2 million. For FY2000, the President requested $34 million for the OMS and $154 million for the OLS. The museum services part of the IMLS has suffered substantial budget cuts in recent years. As recently as FY95, its budget was $28.7 million. Final FY2000 funding for the Office of Museum Services is $24.4 million (before the .38% across-the-board cut agreed upon by the President and Congress.)

ACTION NEEDED

We urge Congress to support at least the President's budget request of $33.4 million for FY2001 and to vote for long-term, continued funding of the Office of Museum Services. The funding ratio for general operations support has dropped dramatically to 19% because of lack of funds.

TALKING POINTS

1. *OMS reinforces museums' educational role.* While museums throughout the country have individual relationships with schools, by sharing best practices through convening leaders and publishing models, OMS can create a larger framework for museum/school collaboration. For three years, OMS supported museum/school collaboration through grants, conferences, and a publication. These activities reinforce and encourage current transformations in the museum/school relationship beyond the traditional field trip into sustained, curriculum linked partnerships.
2. *OMS encourages public access.* One very important role for OMS is to explore how the growing use of technology can bring the rich content of museums into libraries, schools, and homes across the country.
3. *OMS helps museums care for our national treasures.* Although cared for at a particular site, museum collections belong to all of us and we all have a role and responsibility for their care. U.S. museums care for over 700 million objects and specimens. OMS provides incentives for museums to make long-term investments, such as conserving collections that do not easily attract private sector funding.
4. *OMS levels the playing field.* Many museums are located in areas where they are the only cultural resource and where significant private support is simply not available. OMS specifically targets support for these institutions, providing vital and hard-to-raise general operating support grants.
5. *OMS encourages excellence and leverages state, local, and private funds.* National competition is a catalyst for excellence and improves museum service nationwide. Federal leadership helps disseminate models and puts a spotlight on the remarkable resources that museums bring to education and to communities across the United States. In addition, peer-reviewed OMS grants assure state, local, and private funders that a museum has met high national standards and is worthy of their additional support.

TAX POLICY FOR NONPROFIT ARTS ORGANIZATIONS

Making the Case to Congress for Supporting Enlighted Tax Policy
Arts Advocacy Day 2000

Background

Enlightened tax policy has been critically important to the development and sustained vitality of nonprofit arts and cultural organizations. Since 1913, when the tax code was initiated, the important public purposes of these organizations were recognized by granting them tax exempt status. In 1917 the tax deduction for charitable gifts was enacted, an acknowledgment of the important educational, literary and charitable role that the nonprofit sector plays in American society. Since that time, Congress has reaffirmed the importance of nonprofit arts and cultural organizations to receive tax deductible charitable gifts. Last year Congress made permanent the full deduction for individuals to give gifts of appreciated stock to their foundations of choice.

Over the past few years, the issues of nonprofit status, the deductibility of charitable contributions, and nonprofit organization activities have been under examination, with some members of Congress supporting tax credits solely to organizations that largely restrict themselves to direct services to the poor. In addition, considerations about streamlining the current tax system continue to arise as frustrated taxpayers complain to Congress about the increasingly complex tax laws. All of these issues have major implications for arts and cultural organizations.

The nonprofit community, including arts and cultural organizations, is supporting legislation which (1) expands the deduction for charitable gifts to all taxpayers, so that those taxpayers who do not itemize their returns can also qualify for a deduction, and (2) which will enable individuals to roll over IRAs to charities without penalty

Action Needed

We urge Congress to support to:

- ***Uphold the principle of tax exemption for arts and cultural organizations and the ability of these organizations to receive tax deductible gifts from donors.***
- ***Support legislation which expands the deductibility of charitable gifts to non-itemizers; and which enables individuals to roll over their IRAs to charity without penalty.***
- ***Reject proposals that only provide tax credits or deductions to a small segment of the charitable community.***
- ***Support a full market value deduction for gifts of appreciated property, as in current law.***

Talking Points

1. The charitable deduction encourages people to help others, not themselves. Congress can encourage even more generosity by expanding tax deduction benefits to an even wider group of American contributors.
2. The tax treatment of charitable contributions can have a very significant effect on both the amount and composition of personal gifts because people give more if they can deduct their contributions. In 1996, taxpayers who intended to claim a charitable deduction on their tax return gave 2.9% of their gross income to nonprofits, compared with 0.7% for those who did not intend to claim a deduction. People at all income levels give more if they intended to itemize their deductions.
3. Tax proposals that limit donations to organizations that primarily serve the poor divides the charitable community into "worthy" and "less worthy" groups, and discourages efforts by nonprofits to serve a mix of people within a community. It also creates an incentive for taxpayers to shift their gifts from ineligible charities to those that are eligible for the tax credit.

Clinton Presidential Records
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This marker identifies the place of a tabbed divider. Given our digitization capabilities, we are sometimes unable to adequately scan such dividers. The title from the original document is indicated below.

Legislative Update Voting Records

Divider Title: _____

BUDGET AND APPROPRIATIONS – FISCAL YEAR 2000

During Fiscal Year 2000 (October 1, 1999-September 30, 2000), the NEA is operating with a budget of $97.6 million. Legislation for FY 2000 continued the prohibition of grants to most individual artists, seasonal support, and subgrants by any grantee except state, regional, and local arts agencies.

The legislation also retained NEA provisions made during Fiscal Year 1998, including the cap on the amount of funds any one state may receive, the percentage of funds allocated to the state grant programs, and the continued participation of Members of Congress on the National Council on the Arts.

APPROPRIATIONS - FISCAL YEAR 2000

On February 1, 1999 President Clinton requested a $150 million budget appropriation for the National Endowment for the Arts in Fiscal Year 2000 -- a significant $52 million dollar increase over the agency's Fiscal Year 1999 budget of $98 million. These additional funds were requested for a major new $50 million proposal, Challenge America, that would foster a wide range of partnerships that use the arts to help build vibrant communities.

The FY 2000 appropriations process began on April 28, 1999 with a hearing of the House Interior Appropriations Subcommittee, chaired by Representative Ralph Regula (R-OH-16). The House Appropriations Subcommittee marked up the FY 2000 Interior Appropriations bill on June 27th. The House version of the Interior bill provided $98 million for the NEA.

The Senate Interior Appropriations Subcommittee, chaired by Senator Slade Gorton (R-WA), completed work on the FY 2000 Interior Appropriations bill on June 24, 1999. The Senate version of the Interior bill provided $99 million for the NEA, a $1 million increase over the current funding.

The House Interior Appropriations bill reached the House floor on June 14, 1999. Representatives Louise Slaughter (D-NY-28), Steve Horn (R-CA-38) and Nancy Johnson (R-CT-6) offered an amendment to increase the NEA budget by $10 million. The amendment was defeated by a vote of 207 to 217. A second amendment offered by Representative Cliff Stearns (R-FL-6)

to reduce the budget of the NEA by $2 million was defeated by a vote of 124 to 300.

The Senate Interior Appropriations bill reached the Senate floor on August 5, 1999. An amendment offered by Senators Bob Smith (R-NH) and John Ashcroft (R-MO) to eliminate the National Endowment for the Arts was defeated by a vote of 16 to 80. Debate on the Interior bill continued on September 14, 1999. In a voice vote, the Senate accepted an amendment made by Senator Slade Gorton on behalf of Senator Robert Bennett (R-UT) to increase NEA funds by $4 million, for a total increase of $5 million.

On October 4, 1999, the House of Representatives passed a motion by a vote of 218-199 to instruct the Interior bill conferees to support the higher Senate funding levels for the NEA. The Interior bill conference began on October 12, 1999, and after debate NEA funds remained at the Fiscal Year 1999 level of $98 million.

The Fiscal Year 2000 Interior Appropriations bill also contained a 0.38 percent reduction for the entire bill as agreed to by the President. Therefore, Fiscal Year 2000 NEA funding is at a level of $97.6 million. The FY 2000 Interior Appropriations bill was signed into law on November 29, 1999.

REAUTHORIZATION

The reauthorization process began in the 106th Congress with a hearing held on May 27, 1999, of the Senate Health, Education, Labor and Pensions Committee, chaired by Senator James M. Jeffords (R-VT).

Authorization of appropriations for the National Endowment for the Arts expired in the fiscal year ending September 30, 1993. Since that time, the agency has continued to operate under the statutory framework of the National Foundation on the Arts and the Humanities Act of 1965, last amended in 1990, and general provisions enacted through the annual appropriations process.

Thad Cochran

UNITED STATES SENATOR • MISSISSIPPI



For Immediate Release
March 2, 2000

Contact: Beth Day
(202) 224-6404

Cochran's 'Arts Education Month' Resolution Adopted by Senate

Washington, D.C. – The U.S. Senate adopted a resolution introduced by Senator Thad Cochran (R-MS) today designating March, 2000 as Arts Education Month.

Senator Cochran said, "I hope that by designating March of this year as Arts Education Month, more schools will engage in activities that showcase, celebrate, reward, and provide new arts experience."

"Scientific research and other studies have shown that arts instruction provides multiple benefits for students that include higher I.Q.'s, better SAT scores, better math and language skills, less juvenile delinquency, better chances of higher education, and increased job opportunities," said Cochran.

Cochran added, "I am glad the United States Senate has recognized the importance of arts education with the adoption of this resolution."

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United States of America

Congressional Record

PROCEEDINGS AND DEBATES OF THE 106th CONGRESS. FIRST SESSION

Vol. 145 WASHINGTON, WEDNESDAY, JUNE 30, 1999 No. 95

Senate

Mr. COCHRAN submitted the following resolution; which was referred to the Committee on the Judiciary:

Whereas arts literacy is a fundamental purpose of schooling for all students;

Whereas arts education stimulates, develops and refines many cognitive and creative skills, critical thinking and nimbleness in judgment, creativity and imagination, cooperative decisionmaking, leadership, high-level literacy and communication, and the capacity for problem posing and problem-solving;

Whereas arts education contributes significantly to the creation of flexible, adaptable, and knowledgeable workers who will be needed in the 21st century economy;

Whereas arts education improves teaching and learning;

Whereas when parents and families, artists, arts organizations, businesses, local civic and cultural leaders, and institutions are actively engaged in instructional programs, arts education is more successful;

Whereas effective teachers of the arts should be encouraged to continue to learn and grow in mastery of their art form as well as in their teaching competence;

Whereas the 1999 study, entitled "Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education", found that the literacy, education, programs, learning and growth described in the preceding clauses contribute to successful districtwide arts education;

Whereas the 1997 National Assessment of Educational Progress reported that students lack sufficient opportunity for participatory learning in the arts;

Whereas educators, schools, students, and other community members recognize the importance of arts education; and

Whereas arts programs, arts curriculum, and other arts activities in schools across the Nation should be encouraged and publicly recognized: Now, therefore, be it Resolved,

SECTION 1. DESIGNATION OF ARTS EDUCATION MONTH.

The Senate—

(1) designates March 2000, as "Arts Education Month"; and

(2) encourages schools, students, educators, parents, and other community members to engage in activities designed to—

(A) celebrate the positive impact and public benefits of the arts;

(B) encourage all schools to integrate the arts into the school curriculum;

(C) spotlight the relationship between the arts and student learning;

(D) demonstrate how community involvement in the creation and implementation of arts policies enriches schools;

(E) recognize school administrators and faculty who provide quality arts education to students;

(F) provide professional development opportunities in the arts for teachers;

(G) create opportunities for students to experience the relationship between participation in the arts and developing the life skills necessary for future personal and professional success;

(H) increase, encourage, and ensure comprehensive, sequential arts learning for all students;

(I) honor individual, class, and student group achievement in the arts; and

(J) increase awareness and accessibility to live performances, and original works of art.

Mr. COCHRAN. Mr. President, today I am submitting a Senate Resolution to designate March, 2000 as Arts Education Month. This legislation complements S. 1293, the Congressional Recognition for Excellence in Arts Education Act, which I introduced earlier this week.

Instruction in music, visual arts, theater and dance occurs in schools across the nation. There is growing awareness of arts education as a serious academic subject with a list of benefits that include ensuring America's arts traditions, higher I.Q.'s, better SAT scores, better math and language skills, less juvenile delinquency, better chances of higher education, and increased job opportunities.

The National Assessment of Education Progress, The College Board, The U.S. Department of Justice,

The National Endowment for the Arts, and scientific research on the brain have all recently reported evidence of the multiple advantages of arts instruction. For example, the July 5, 1999 issue of Time magazine has a report titled, "Fingers, Brains and Mozart" which highlights recent brain research and the positive effects of music instruction.

It is time for the United States Senate to recognize the achievements and efforts in arts education in all schools. I hope that by designating March, 2000 as Arts Education Month, more schools will engage in activities that showcase, celebrate, reward, and provide new arts experiences.

I invite all of my colleagues to join me in sponsoring Arts Education Month.

Arts Advocacy Day

March 21, 2000

U.S. Senate

Arts Voting Record

1999 Senate Arts Voting Record

(U.S. Senate: 106th Congress)

Name of U.S. Senator (alpha state order)	State	Party	Term	8-5-99 Gorton Motion to Table the Smith (of NH) / Ashcroft Amendment that would have Eliminated NEA Funding Passed 80-16 Pro-Arts Vote = Yes
Murkowski, Frank H.	AK	R	4	yes
Stevens, Ted	AK	R	6	yes
Sessions, Jeff	AL	R	1	no
Shelby, Richard C.	AL	R	3	yes
Hutchinson, Tim	AR	R	1	no
Lincoln, Blanche	AR	D	1	yes
Kyl, Jon L.	AZ	R	1	no
McCain, John	AZ	R	3	no
Boxer, Barbara	CA	D	2	yes
Feinstein, Dianne	CA	D	2	yes
Allard, Wayne	CO	R	1	no vote
Campbell, Ben Nighth	CO	R	2	yes
Dodd, Christopher J.	CT	D	4	yes
Lieberman, Joseph I.	CT	D	2	yes
Biden, Joseph R., Jr.	DE	D	5	yes
Roth, William V., Jr.	DE	D	6	yes
Graham, Bob	FL	D	3	yes
Mack, Connie	FL	R	2	no
Cleland, Max	GA	D	1	yes
Coverdell, Paul	GA	R	2	yes
Akaka, Daniel K.	HI	D	2	yes
Inouye, Daniel K.	HI	D	7	yes
Grassley, Charles E.	IA	R	4	yes
Harkin, Tom	IA	D	3	yes
Craig, Larry E.	ID	R	2	yes
Crapo, Michael	ID	R	1	no vote
Durbin, Dick	IL	D	1	yes
Fitzgerald, Peter	IL	R	1	no
Bayh, Evan	IN	D	1	yes
Lugar, Richard G.	IN	R	4	yes
Brownback, Sam	KS	R	2	no
Roberts, Pat	KS	R	1	yes
Bunning, Jim	KY	R	1	no
McConnell, Mitch	KY	R	3	yes
Breaux, John B.	LA	D	3	yes
Landrieu, Mary	LA	D	1	no vote
Kennedy, Edward M.	MA	D	7	yes
Kerry, John F.	MA	D	3	yes
Mikulski, Barbara	MD	D	3	yes
Sarbanes, Paul S.	MD	D	4	yes
Collins, Susan	ME	R	1	yes
Snowe, Olympia	ME	R	1	yes
Abraham, Spencer	MI	R	1	yes
Levin, Carl	MI	D	4	yes
Grams, Rod	MN	R	1	yes
Wellstone, Paul	MN	D	2	yes
Ashcroft, John	MO	R	1	no
Bond, Christopher S.	MO	R	3	yes
Cochran, Thad	MS	R	4	yes
Lott, Trent	MS	R	2	yes

Name of U.S. Senator (alpha state order)	State	Party	Term	8-5-99 Gorton Motion to Table the Smith (of NH) / Ashcroft Amendment that would have Eliminated NEA Funding Passed 80-16 Pro-Arts Vote = Yes
Baucus, Max	MT	D	4	yes
Burns, Conrad	MT	R	2	yes
Edwards, John	NC	D	1	yes
Helms, Jesse	NC	R	5	no
Conrad, Kent	ND	D	3	yes
Dorgan, Byron L.	ND	D	2	yes
Hagel, Chuck	NE	R	1	no
Kerrey, Robert J.	NE	D	2	yes
Gregg, Judd	NH	R	2	yes
Smith, Robert C.	NH	R	2	no
Lautenberg, Frank	NJ	D	3	yes
Torricelli, Bob	NJ	D	1	yes
Bingaman, Jeff	NM	D	3	yes
Domenici, Pete V.	NM	R	5	yes
Bryan, Richard H.	NV	D	2	yes
Reid, Harry	NV	D	3	yes
Moynihan, Daniel	NY	D	4	yes
Schumer, Charles	NY	D	1	yes
DeWine, Mike	OH	R	1	yes
Voinovich, George	OH	R	1	yes
Inhofe, James	OK	R	2	no
Nickles, Don	OK	R	4	no
Smith, Gordon	OR	R	1	yes
Wyden, Ron	OR	D	2	yes
Santorum, Rick	PA	R	1	yes
Specter, Arlen	PA	R	4	yes
Chafee, Lincoln	RI	R	4	not in office yet
Reed, Jack	RI	D	1	yes
Hollings, Ernest F.	SC	D	7	yes
Thurmond, Strom	SC	R	8	no
Daschle, Thomas A.	SD	D	3	yes
Johnson, Tim	SD	D	1	yes
Frist, Bill	TN	R	1	yes
Thompson, Fred	TN	R	2	yes
Gramm, Phil	TX	R	3	no
Hutchison, Kay B.	TX	R	2	yes
Bennett, Robert	UT	R	2	yes
Hatch, Orrin G.	UT	R	4	yes
Robb, Charles S.	VA	D	2	yes
Warner, John W.	VA	R	4	yes
Jeffords, Jim M.	VT	R	2	yes
Leahy, Patrick J.	VT	D	5	yes
Gorton, Slade	WA	R	3	yes
Murray, Patty	WA	D	2	yes
Feingold, Russ	WI	D	2	yes
Kohl, Herbert H.	WI	D	2	yes
Byrd, Robert C.	WV	D	7	yes
Rockefeller, Jay	WV	D	3	no vote
Enzi, Mike	WY	R	1	yes
Thomas, Craig	WY	R	1	yes

Arts Advocacy Day

March 21, 2000

U.S. House of Representatives

Arts Voting Record

1999 Voting Records on the Arts

(U.S. House of Representatives: 106th Congress)

U.S. House Member (alpha state order)	State (alpha)	District	Party	7-14-99 Stearns Amendment To Cut NEA by 2.5% Failed 300-124 Pro-Arts Vote = no	7-14-99 Slaughter Amendment to Increase NEA by $10 million Failed 217-207 Pro-Arts Vote = yes	10-4-99 Dicks Motion to Instruct Conferees to Accept Higher NEA Funding Level Passed 218-199 Pro-Arts Vote = yes
Young, Don	AK	At-Large	R	no	no	no
Aderholt, Robert	AL	4	R	yes	no	no
Bachus, Spencer	AL	6	R	yes	no	no
Callahan, Sonny	AL	1	R	yes	no	no
Cramer, Robert E.	AL	5	D	no	no	yes
Everett, Terry	AL	2	R	yes	no	no
Hilliard, Earl	AL	7	D	no	yes	yes
Riley, Bob	AL	3	R	yes	no	no
Berry, Marion	AR	1	D	no	no	no
Dickey, Jay	AR	4	R	yes	no	no
Hutchinson, Asa	AR	3	R	no	no	no
Snyder, Vic	AR	2	D	no	yes	yes
Hayworth, J.D.	AZ	6	R	yes	no	no
Kolbe, Jim	AZ	5	R	no	no	no
Pastor, Ed	AZ	2	D	no	yes	yes
Salmon, Matt	AZ	1	R	yes	no	no
Shadegg, John	AZ	4	R	yes	no	no
Stump, Bob	AZ	3	R	yes	no	no
Becerra, Xavier	CA	30	D	no	yes	yes
Berman, Howard L.	CA	26	D	no	yes	not voting
Bilbray, Brian	CA	49	R	no	yes	yes
Bono, Mary	CA	44	R	no	no	no
Brown Jr., George E.	CA	42	D	not voting	not voting	not voting
Calvert, Ken	CA	43	R	no	no	no
Campbell, Tom	CA	15	R	yes	no	no
Capps, Lois	CA	22	D	no	yes	yes
Condit, Gary	CA	18	D	yes	no	no
Cox, C. Christopher	CA	47	R	yes	no	no
Cunningham, "Duke"	CA	51	R	yes	no	no
Dixon, Julian C.	CA	32	D	no	yes	yes
Dooley, Calvin	CA	20	D	no	no	yes
Doolittle, Jon	CA	4	R	yes	no	no
Dreier, David	CA	28	R	yes	no	no
Eshoo, Anna	CA	14	D	no	yes	yes
Farr, Sam	CA	17	D	no	yes	not voting
Filner, Bob	CA	50	D	no	yes	yes
Gallegly, Elton	CA	23	R	no	no	no
Herger, Wally	CA	2	R	yes	no	no
Horn, Steve	CA	38	R	no	yes	yes
Hunter, Duncan	CA	52	R	no	no	no

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U.S. House Member (alpha state order)	State (alpha)	District	Party	7-14-99 Stearns Amendment To Cut NEA by 2.5% Failed 300-124 Pro-Arts Vote = no	7-14-99 Slaughter Amendment to Increase NEA by $10 million Failed 217-207 Pro-Arts Vote = yes	10-4-99 Dicks Motion to Instruct Conferees to Accept Higher NEA Funding Level Passed 218-199 Pro-Arts Vote = yes
Kuykendall, Steven	CA	36	R	no	yes	yes
Lantos, Tom	CA	12	D	no	yes	yes
Lee, Barbara	CA	9	D	no	yes	yes
Lewis, Jerry	CA	40	R	no	no	no
Lofgren, Zoe	CA	16	D	no	yes	yes
Martinez, Matthew G.	CA	31	D	no	yes	yes
Matsui, Robert T.	CA	5	D	no	yes	yes
McKeon, Howard "Buck"	CA	25	R	no	no	no
Millender-McDonald, Juan	CA	37	D	no	yes	yes
Miller, George	CA	7	D	no	yes	yes
Miller, Gary	CA	41	R	yes	no	no
Napolitano, Grace	CA	34	D	no	yes	yes
Ose, Doug	CA	3	R	no	no	no
Packard, Ron	CA	48	R	yes	no	no
Pelosi, Nancy	CA	8	D	no	yes	yes
Pombo, Richard	CA	11	R	yes	no	no
Radanovich, George P.	CA	19	R	no	no	no
Rogan, Jim	CA	27	R	yes	no	no
Rohrabacher, Dana	CA	45	R	yes	no	no
Roybal-Allard, Lucille	CA	33	D	no	yes	yes
Royce, Edward	CA	39	R	yes	no	no
Sanchez, Loretta	CA	46	D	no	yes	yes
Sherman, Brad	CA	24	D	no	yes	yes
Stark, Pete	CA	13	D	no	yes	yes
Tauscher, Ellen	CA	10	D	no	yes	yes
Thomas, Bill	CA	21	R	no	no	no
Thompson, Mike	CA	1	D	no	yes	yes
Waters, Maxine	CA	35	D	no	yes	yes
Waxman, Henry A.	CA	29	D	no	yes	yes
Woolsey, Lynn	CA	6	D	no	yes	yes
DeGette, Diana	CO	1	D	no	yes	yes
Hefley, Joel	CO	5	R	yes	no	no
McInnis, Scott	CO	3	R	yes	no	no
Schaffer, Bob	CO	4	R	yes	no	no
Tancredo, Thomas	CO	6	R	yes	no	no
Udall, Mark	CO	2	D	no	yes	yes
DeLauro, Rosa	CT	3	D	no	yes	yes
Gejdenson, Sam	CT	2	D	no	yes	yes
Johnson, Nancy L.	CT	6	R	no	yes	yes
Larson, John	CT	1	D	no	yes	yes

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Maloney, Jim	CT	5	D	no	yes	yes
Shays, Christopher	CT	4	R	no	yes	yes
Castle, Michael	DE	At-Large	R	no	yes	yes
Bilirakis, Michael	FL	9	R	no	no	no
Boyd, Allen Jr.	FL	2	D	no	yes	yes
Brown, Corrine	FL	3	D	no	yes	not voting
Canady, Charles	FL	12	R	yes	no	no
Davis, Jim	FL	11	D	no	not voting	yes
Deutsch, Peter	FL	20	D	no	yes	yes
Diaz-Balart, Lincoln	FL	21	R	no	no	no
Foley, Mark	FL	16	R	no	yes	yes
Fowler, Tillie	FL	4	R	no	yes	yes
Goss, Porter J.	FL	14	R	no	no	no
Hastings, Alcee	FL	23	D	no	yes	yes
McCollum, Bill	FL	8	R	no	yes	no
Meek, Carrie	FL	17	D	no	yes	yes
Mica, John	FL	7	R	no	yes	no
Miller, Dan	FL	13	R	no	no	no
Ros-Lehtinen, Ileana	FL	18	R	no	no	no
Scarborough, Joe	FL	1	R	no	no	not voting
Shaw Jr., E. Clay	FL	22	R	no	no	no
Stearns, Cliff	FL	6	R	yes	no	no
Thurman, Karen	FL	5	D	not voting	not voting	yes
Weldon, David	FL	15	R	yes	no	no
Wexler, Robert	FL	19	D	no	yes	yes
Young, C.W. Bill	FL	10	R	no	no	no
Barr, Bob	GA	7	R	yes	no	no
Bishop, Sanford	GA	2	D	no	yes	yes
Chambliss, Saxby	GA	8	R	yes	no	no
Collins, Michael	GA	3	R	yes	no	no
Deal, Nathan	GA	9	R	yes	no	no
Isakson, Johnny	GA	6	R	no	no	no
Kingston, Jack	GA	1	R	yes	no	no
Lewis, John	GA	5	D	no	yes	yes
Linder, John	GA	11	R	yes	no	no
McKinney, Cynthia	GA	4	D	no	yes	not voting
Norwood, Charles	GA	10	R	yes	no	no
Abercrombie, Neil	HI	1	D	no	yes	yes
Mink, Patsy	HI	2	D	no	yes	yes
Boswell, Leonard	IA	3	D	no	yes	yes

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Ganske, Greg	IA	4	R	no	no	no
Latham, Tom	IA	5	R	yes	no	no
Leach, Jim	IA	1	R	no	yes	yes
Nussle, Jim	IA	2	R	yes	no	no
Chenoweth-Hage, Helen	ID	1	R	yes	no	not voting
Simpson, Mike	ID	2	R	no	no	no
Biggert, Judy	IL	13	R	no	yes	yes
Blagojevich, Rod	IL	5	D	no	yes	yes
Costello, Jerry F.	IL	12	D	no	yes	yes
Crane, Philip M.	IL	8	R	yes	no	no
Davis, Danny	IL	7	D	no	yes	yes
Evans, Lane	IL	17	D	no	yes	yes
Ewing, Thomas	IL	15	R	no	no	no
Gutierrez, Luis	IL	4	D	no	yes	yes
Hastert, J. Dennis	IL	14	R	not voting	not voting	not voting
Hyde, Henry J.	IL	6	R	yes	no	no
Jackson Jr., Jesse	IL	2	D	no	yes	yes
LaHood, Ray	IL	18	R	no	yes	yes
Lipinski, William O.	IL	3	D	no	yes	yes
Manzullo, Donald	IL	16	R	yes	no	no
Phelps, David	IL	19	D	no	no	yes
Porter, John Edward	IL	10	R	no	yes	yes
Rush, Bobby	IL	1	D	no	yes	yes
Schakowsky, Janice	IL	9	D	no	yes	yes
Shimkus, John	IL	20	R	no	no	no
Weller, Jerry	IL	11	R	yes	no	no
Burton, Dan	IN	6	R	yes	no	no
Buyer, Steve	IN	5	R	yes	no	no
Carson, Julia	IN	10	D	no	yes	yes
Hill, Baron	IN	9	D	no	no	yes
Hostettler, John N.	IN	8	R	yes	no	no
McIntosh, David	IN	2	R	yes	no	no
Pease, Edward	IN	7	R	no	no	no
Roemer, Tim J.	IN	3	D	no	yes	yes
Souder, Mark Edward	IN	4	R	no	no	no
Visclosky, Peter J.	IN	1	D	no	yes	yes
Moore, Dennis	KS	3	D	no	yes	yes
Moran, Jerry	KS	1	R	no	no	no
Ryun, Jim	KS	2	R	yes	no	no
Tiahrt, Todd	KS	4	R	yes	no	no

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Fletcher, Ernest Lee	KY	6	R	yes	no	no
Lewis, Ron	KY	2	R	yes	no	no
Lucas, Ken	KY	4	D	yes	no	no
Northup, Anne	KY	3	R	no	no	no
Rogers, Harold	KY	5	R	no	no	no
Whitfield, Edward	KY	1	R	no	no	no
Baker, Richard H.	LA	6	R	no	no	no
Cooksey, John	LA	5	R	yes	no	no
Jefferson, William J.	LA	2	D	no	yes	yes
John, Chris	LA	7	D	no	no	no
McCrery, Jim	LA	4	R	no	no	no
Tauzin, W.J.	LA	3	R	no	no	no
Vitter, David	LA	1	R	yes	no	no
Capuano, Michael	MA	8	D	no	yes	yes
Delahunt, Wm.	MA	10	D	no	yes	yes
Frank, Barney	MA	4	D	no	yes	yes
Markey, Edward J.	MA	7	D	no	yes	yes
McGovern, Jim	MA	3	D	no	yes	yes
Meehan, Marty	MA	5	D	no	yes	yes
Moakley, Joe	MA	9	D	no	yes	yes
Neal, Richard E.	MA	2	D	no	yes	not voting
Olver, John W.	MA	1	D	no	yes	yes
Tierney, John	MA	6	D	no	yes	yes
Bartlett, Roscoe	MD	6	R	yes	no	no
Cardin, Benjamin L.	MD	3	D	no	yes	yes
Cummings, Elijah	MD	7	D	no	yes	yes
Ehrlich, Robert	MD	2	R	not voting	not voting	no
Gilchrest, Wayne	MD	1	R	no	no	no
Hoyer, Steny H.	MD	5	D	no	yes	yes
Morella, Constance A.	MD	8	R	no	yes	yes
Wynn, Albert	MD	4	D	not voting	not voting	yes
Allen, Tom	ME	1	D	no	yes	yes
Baldacci, John	ME	2	D	no	yes	yes
Barcia, James	MI	5	D	no	yes	yes
Bonior, David E.	MI	10	D	no	yes	yes
Camp, Dave	MI	4	R	no	no	no
Conyers, John, Jr.	MI	14	D	no	yes	yes
Dingell, John D.	MI	16	D	no	yes	not voting
Ehlers, Vernon	MI	3	R	no	yes	no
Hoekstra, Peter	MI	2	R	no	no	no

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Kildee, Dale E.	MI	9	D	no	yes	yes
Kilpatrick, C. "Cheeks"	MI	15	D	no	yes	yes
Knollenberg, Joseph	MI	11	R	no	no	no
Levin, Sander M.	MI	12	D	no	yes	yes
Rivers, Lynn	MI	13	D	not voting	not voting	yes
Smith, Nick	MI	7	R	no	no	no
Stabenow, Debbie	MI	8	D	no	yes	yes
Stupak, Bart	MI	1	D	no	yes	yes
Upton, Frederick S.	MI	6	R	no	no	yes
Gutnecht, Gil	MN	1	R	no	no	no
Luther, Bill	MN	6	D	no	yes	yes
Minge, David	MN	2	D	no	yes	yes
Oberstar, James L.	MN	8	D	no	yes	yes
Peterson, Collin	MN	7	D	no	yes	yes
Ramstad, Jim	MN	3	R	no	yes	yes
Sabo, Martin Olav	MN	5	D	no	yes	yes
Vento, Bruce F.	MN	4	D	no	yes	yes
Blunt, Roy	MO	7	R	no	no	no
Clay, William	MO	1	D	no	yes	yes
Danner, Pat	MO	6	D	no	yes	yes
Emerson, JoAnn	MO	8	R	yes	no	no
Gephardt, Richard A.	MO	3	D	no	yes	yes
Hulshof, Kenny	MO	9	R	yes	no	no
McCarthy, Karen	MO	5	D	no	yes	yes
Skelton, Ike	MO	4	D	yes	no	no
Talent, James	MO	2	R	yes	no	no
Pickering, Charles	MS	3	R	yes	no	no
Shows, Ronnie	MS	4	D	yes	no	no
Taylor, Gene	MS	5	D	yes	no	no
Thompson, Bennie	MS	2	D	no	yes	yes
Wicker, Roger	MS	1	R	yes	no	no
Hill, Rick	MT	At-Large	R	yes	no	no
Ballenger, Cass	NC	10	R	no	no	no
Burr, Richard M.	NC	5	R	no	no	no
Clayton, Eva	NC	1	D	no	yes	yes
Coble, Howard	NC	6	R	yes	no	no
Etheridge, Bob	NC	2	D	no	yes	not voting
Hayes, Robin	NC	8	R	yes	no	no
Jones, Walter, Jr.	NC	3	R	yes	no	no
McIntyre, Mike	NC	7	D	no	no	yes

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Myrick, Sue	NC	9	R	yes	no	no
Price, David	NC	4	D	no	yes	yes
Taylor, Charles H.	NC	11	R	yes	no	not voting
Watt, Melvin	NC	12	D	no	yes	yes
Pomeroy, Earl	ND	At-Large	D	no	no	yes
Barrett, Bill	NE	3	R	yes	no	no
Bereuter, Doug	NE	1	R	no	no	no
Terry, Lee	NE	2	R	yes	no	no
Bass, Charles	NH	2	R	no	no	yes
Sununu, John	NH	1	R	yes	no	no
Andrews, Robert E.	NJ	1	D	no	yes	yes
Franks, Bob	NJ	7	R	no	yes	yes
Frelinghuysen, Rodney	NJ	11	R	no	yes	yes
Holt, Rush	NJ	12	D	no	yes	yes
LoBiondo, Frank A.	NJ	2	R	no	yes	yes
Menendez, Robert	NJ	13	D	no	yes	yes
Pallone, Frank, Jr.	NJ	6	D	no	yes	yes
Pascrell, William	NJ	8	D	no	yes	yes
Payne, Donald M.	NJ	10	D	no	yes	yes
Rothman, Steven	NJ	9	D	no	yes	yes
Roukema, Marge	NJ	5	R	no	yes	yes
Saxton, Jim	NJ	3	R	no	no	no
Smith, Christopher H.	NJ	4	R	yes	no	yes
Skeen, Joe	NM	2	R	no	no	no
Udall, Tom	NM	3	D	no	yes	yes
Wilson, Heather	NM	1	R	no	no	no
Berkley, Shelley	NV	1	D	no	yes	yes
Gibbons, James	NV	2	R	yes	no	no
Ackerman, Gary L.	NY	5	D	no	yes	yes
Boehlert, Sherwood L.	NY	23	R	no	yes	yes
Crowley, Joseph	NY	7	D	no	yes	yes
Engel, Eliot	NY	17	D	no	yes	yes
Forbes, Michael	NY	1	D	no	yes	yes
Fossella, Vito	NY	13	R	yes	yes	no
Gilman, Benjamin A.	NY	20	R	no	yes	yes
Hinchey, Maurice	NY	26	D	no	yes	yes
Houghton, Amo	NY	31	R	no	yes	yes
Kelly, Sue W.	NY	19	R	no	yes	yes
King, Peter	NY	3	R	yes	no	no
LaFalce, John J.	NY	29	D	no	yes	yes

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Lazio, Rick	NY	2	R	no	yes	yes
Lowey, Nita M.	NY	18	D	no	yes	yes
Maloney, Carolyn	NY	14	D	no	yes	yes
McCarthy, Carolyn	NY	4	D	no	yes	yes
McHugh, John	NY	24	R	no	yes	yes
McNulty, Michael R.	NY	21	D	not voting	not voting	yes
Meeks, Gregory	NY	6	D	no	yes	not voting
Nadler, Jerrold	NY	8	D	no	yes	yes
Owens, Major R.	NY	11	D	no	yes	yes
Quinn, Jack	NY	30	R	no	no	yes
Rangel, Charles B.	NY	15	D	no	yes	yes
Reynolds, Thomas	NY	27	R	no	no	no
Serrano, Jose	NY	16	D	no	yes	yes
Slaughter, Louise	NY	28	D	no	yes	yes
Sweeney, John	NY	22	R	no	no	no
Towns, Edolphus	NY	10	D	no	yes	not voting
Velazquez, Nydia	NY	12	D	no	yes	yes
Walsh, James T.	NY	25	R	no	no	no
Weiner, Anthony	NY	9	D	no	yes	yes
Boehner, John A.	OH	8	R	yes	no	no
Brown, Sherrod	OH	13	D	no	yes	yes
Chabot, Steve	OH	1	R	yes	no	no
Gillmor, Paul E.	OH	5	R	no	no	no
Hall, Tony P.	OH	3	D	no	yes	yes
Hobson, David	OH	7	R	no	no	no
Jones, Stephanie Tubbs	OH	11	D	no	yes	yes
Kaptur, Marcy	OH	9	D	no	yes	yes
Kasich, John R.	OH	12	R	not voting	not voting	no
Kucinich, Dennis	OH	10	D	no	yes	yes
LaTourette, Steven C.	OH	19	R	no	no	no
Ney, Bob	OH	18	R	yes	no	no
Oxley, Michael G.	OH	4	R	no	no	not voting
Portman, Rob	OH	2	R	yes	no	no
Pryce, Deborah	OH	15	R	no	no	no
Regula, Ralph	OH	16	R	no	no	no
Sawyer, Thomas C.	OH	14	D	no	yes	yes
Strickland, Ted	OH	6	D	no	yes	yes
Traficant, James	OH	17	D	no	no	no
Coburn, Tom	OK	2	R	yes	no	no
Istook, Ernest Jim	OK	5	R	yes	no	no

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Largent, Steve	OK	1	R	yes	no	no
Lucas, Frank	OK	6	R	yes	no	no
Watkins, Wes	OK	3	R	yes	no	no
Watts, J.C.	OK	4	R	yes	no	no
Blumenauer, Earl	OR	3	D	no	yes	not voting
DeFazio, Peter A.	OR	4	D	no	yes	yes
Hooley, Darlene	OR	5	D	no	yes	yes
Walden, Greg	OR	2	R	no	no	no
Wu, David	OR	1	D	no	yes	yes
Borski, Robert A.	PA	3	D	no	yes	yes
Brady, Robert	PA	1	D	no	yes	yes
Coyne, William J.	PA	14	D	no	yes	yes
Doyle, Michael	PA	18	D	no	yes	not voting
English, Philip S.	PA	21	R	no	no	no
Fattah, Chaka	PA	2	D	no	yes	yes
Gekas, George W.	PA	17	R	no	no	no
Goodling, William F.	PA	19	R	yes	no	no
Greenwood, Jim	PA	8	R	no	yes	yes
Hoeffel, Joseph	PA	13	D	no	yes	yes
Holden, Tim	PA	6	D	no	no	yes
Kanjorski, Paul E.	PA	11	D	no	yes	yes
Klink, Ron	PA	4	D	no	yes	yes
Mascara, Frank R.	PA	20	D	no	yes	yes
Murtha, John P.	PA	12	D	no	no	yes
Peterson, John	PA	5	R	yes	no	no
Pitts, Joe	PA	16	R	yes	no	no
Sherwood, Don	PA	10	R	no	no	no
Shuster, Bud	PA	9	R	no	no	no
Toomey, Pat	PA	15	R	yes	no	no
Weldon, Curt	PA	7	R	no	no	no
Kennedy, Patrick J.	RI	1	D	no	yes	yes
Weygand, Robert	RI	2	D	no	yes	yes
Clyburn, James	SC	6	D	no	yes	yes
DeMint, Jim	SC	4	R	yes	no	no
Graham, Lindsey	SC	3	R	yes	no	no
Sanford Jr., Mark	SC	1	R	yes	no	no
Spence, Floyd	SC	2	R	no	no	no
Spratt, John M., Jr.	SC	5	D	no	yes	yes
Thune, John	SD	At-Large	R	no	no	no
Bryant, Ed	TN	7	R	yes	no	no

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Clement, Bob	TN	5	D	no	yes	yes
Duncan, John J., Jr.	TN	2	R	yes	no	no
Ford, Harold Jr.	TN	9	D	no	yes	yes
Gordon, Bart	TN	6	D	no	no	yes
Hilleary, Van	TN	4	R	yes	no	no
Jenkins, Bill	TN	1	R	yes	no	no
Tanner, John S.	TN	8	D	no	no	no
Wamp, Zach	TN	3	R	yes	no	no
Archer, Bill	TX	7	R	no	no	no
Armey, Dick	TX	26	R	yes	no	no
Barton, Joe	TX	6	R	yes	no	no
Bentsen, Ken	TX	25	D	no	yes	yes
Bonilla, Henry	TX	23	R	no	no	no
Brady, Kevin	TX	8	R	yes	no	no
Combest, Larry	TX	19	R	yes	no	no
DeLay, Tom	TX	22	R	yes	no	no
Doggett, Lloyd	TX	10	D	no	yes	yes
Edwards, Chet	TX	11	D	no	no	yes
Frost, Martin	TX	24	D	no	yes	yes
Gonzalez, Henry B.	TX	20	D	no	no	yes
Granger, Kay	TX	12	R	not voting	no	no
Green, Gene	TX	29	D	no	no	yes
Hall, Ralph M.	TX	4	D	yes	no	no
Hinojosa, Ruben	TX	15	D	no	yes	yes
Jackson Lee, Sheila	TX	18	D	no	yes	yes
Johnson, Eddie Bernice	TX	30	D	no	yes	yes
Johnson, Sam	TX	3	R	yes	no	no
Lampson, Nick	TX	9	D	no	yes	yes
Ortiz, Solomon P.	TX	27	D	no	yes	yes
Paul, Ron	TX	14	R	yes	no	no
Reyes, Silvestre	TX	16	D	no	yes	yes
Rodriguez, Ciro	TX	28	D	no	yes	yes
Sandlin, Max	TX	1	D	no	no	no
Sessions, Pete	TX	5	R	yes	no	no
Smith, Lamar S.	TX	21	R	yes	no	no
Stenholm, Charles	TX	17	D	no	no	no
Thornberry, William	TX	13	R	yes	no	no
Turner, Jim	TX	2	D	no	no	no
Cannon, Chris	UT	3	R	yes	no	no
Cook, Merrill	UT	2	R	no	yes	no

1999 Voting Records on the Arts

(U.S. House of Representatives: 106th Congress)

U.S. House Member (alpha state order)	State (alpha)	District	Party	7-14-99 Stearns Amendment To Cut NEA by 2.5% Failed 300-124 Pro-Arts Vote = no	7-14-99 Slaughter Amendment to Increase NEA by $10 million Failed 217-207 Pro-Arts Vote = yes	10-4-99 Dicks Motion to Instruct Conferees to Accept Higher NEA Funding Level Passed 218-199 Pro-Arts Vote = yes
Hansen, James V.	UT	1	R	yes	no	no
Bateman, Herbert H.	VA	1	R	yes	no	no
Bliley, Thomas J., Jr.	VA	7	R	no	no	not voting
Boucher, Rick	VA	9	D	no	yes	yes
Davis, Thomas M., III	VA	11	R	no	yes	yes
Goode, Virgil	VA	5	D	no	no	no
Goodlatte, Robert	VA	6	R	yes	no	no
Moran, James P.	VA	8	D	no	yes	yes
Pickett, Owen B.	VA	2	D	no	no	yes
Scott, Robert	VA	3	D	no	yes	yes
Sisisky, Norman	VA	4	D	no	no	yes
Wolf, Frank R.	VA	10	R	yes	no	yes
Sanders, Bernie	VT	At-Large	I	no	yes	yes
Baird, Brian	WA	3	D	no	yes	yes
Dicks, Norman D.	WA	6	D	no	yes	yes
Dunn, Jennifer	WA	8	R	yes	no	no
Hastings, Richard	WA	4	R	yes	no	no
Inslee, Jay	WA	1	D	no	yes	yes
McDermott, Jim	WA	7	D	not voting	not voting	yes
Metcalf, Jack	WA	2	R	yes	no	no
Nethercutt, George	WA	5	R	yes	no	no
Smith, Adam	WA	9	D	no	yes	yes
Baldwin, Tammy	WI	2	D	not voting	not voting	yes
Barrett, Thomas	WI	5	D	no	yes	yes
Green, Mark	WI	8	R	yes	no	no
Kind, Ron	WI	3	D	no	yes	yes
Kleczka, Gerald	WI	4	D	no	yes	yes
Obey, David R.	WI	7	D	no	yes	yes
Petri, Thomas E.	WI	6	R	yes	no	no
Ryan, Paul	WI	1	R	yes	no	no
Sensenbrenner, James	WI	9	R	yes	no	no
Mollohan, Alan B.	WV	1	D	no	no	yes
Rahall, Nick Joe, II	WV	3	D	no	yes	yes
Wise, Robert E., Jr.	WV	2	D	no	yes	yes
Cubin, Barbara	WY	At-Large	R	yes	no	no

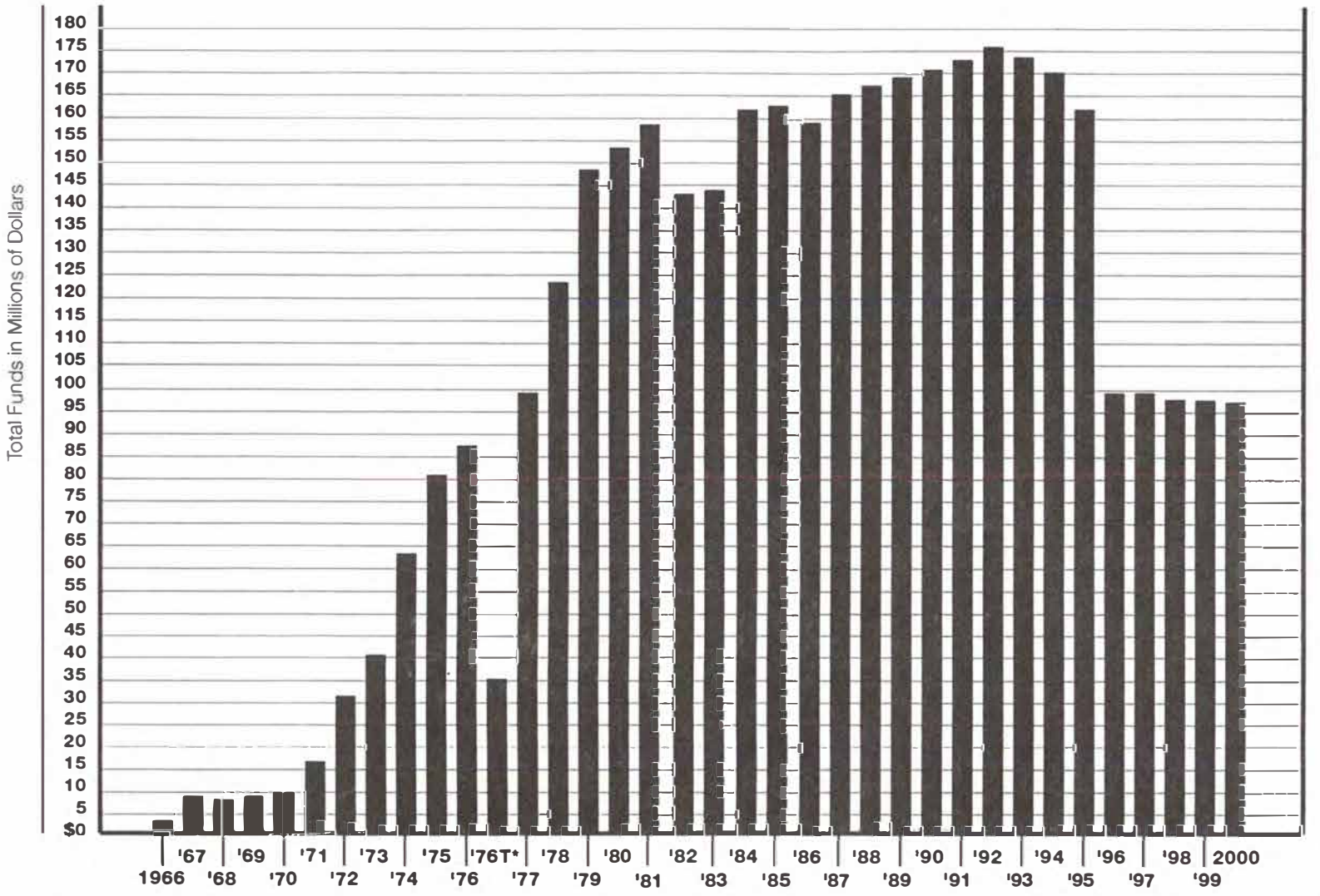
Clinton Presidential Records
Digital Records Marker

This is not a presidential record. This is used as an administrative marker by the William J. Clinton Presidential Library Staff.

This marker identifies the place of a tabbed divider. Given our digitization capabilities, we are sometimes unable to adequately scan such dividers. The title from the original document is indicated below.

Divider Title: **Facts and Figures**

APPROPRIATIONS HISTORY—FISCAL YEARS 1965–2000



YEAR	TOTAL FUNDS
1966	$2,898,308
1967	$8.475,692
1968	$7,774,291
1969	$8,456,875
1970	$9,055,000
1971	$16,420,000
1972	$31,480,000
1973	$40,857,000
1974	$64,025,000
1975	$80,142,000
1976	$87,455,000
1976T*	$35,301,000
1977	$99,872,000
1978	$123,850,000
1979	$149,585,000
1980	$154,610,000
1981	$158,795,000
1982	$143,456,000
1983	$143,875,000
1984	$162,223,000
1985	$163,660,000
1986	$158,822,240
1987	$165,281,000
1988	$167,731,000
1989	$169,090,000
1990	$171,255,000
1991	$174,080,737
1992	$175,954,680
1993	$174,459,382
1994	$170,228,000
1995	$162,311,000
1996	$99,470,000
1997	$99,494,000
1998	$98,000,000
1999**	$97,966,000
2000***	$97,627,600
Totals	**$3,874,036,805**

Source: Office of Policy Research and Analysis, National Endowment for the Arts

*In 1976, the Federal government changed the beginning of the Fiscal Year from July 1 to October 1, hence the 1976 Transition ("T") Quarter.

**In FY 1999, a $34,000 rescission, to be applied to administrative accounts was enacted by Congress.

***For FY 2000, a 0.38% rescission was enacted by Congress as part of the Omnibus Appropriations bill.

AT A GLANCE: 2000

Web site: http://arts.endow.gov

Mission

The National Endowment for the Arts, an investment in America's living cultural heritage, serves the public good by nurturing human creativity, supporting community spirit, and fostering appreciation of the excellence and diversity of our nation's artistic accomplishments.

Vision

A nation in which the arts play a central role in the lives of all Americans.

History & Reach

From America's largest cities to its smallest rural communities, the National Endowment for the Arts is dedicated to serving all Americans. Since its creation by Congress in 1965 as an independent federal agency, the Endowment has awarded grants that support projects of the highest artistic quality to benefit the American public. As the largest single funder of the nonprofit arts sector in the United States, the Endowment has awarded more than 111,000 grants in all 50 states and the six U.S. jurisdictions. Grant examples include:

- 35 of the 46 recipients of National Book Awards, National Book Critics Circle Awards, and Pulitzer Prizes in fiction and poetry since 1990.
- The PBS series *Great Performances*, winner of 51 Emmys and 121 Emmy nominations, for most of its 26 years on television.
- The design of the Vietnam Veterans Memorial, the most visited tourist attraction in the nation's capital.
- The original production of the musical *A Chorus Line*, first developed in regional theater.
- Such jazz legends as Dizzy Gillespie, Count Basie, Dr. Billy Taylor, Miles Davis and Sarah Vaughan.

Grants to Organizations

The Endowment awards grants to nonprofit organizations in the following areas:

- **Creativity:** Creating and presenting high quality artistic work.
- **Organizational Capacity:** Developing strong and effective arts organizations.
- **Access:** Making the arts available to all.
- **Education:** Providing lifelong learning in the arts.
- **Heritage/Preservation:** Preserving our cultural heritage.

Grants to organizations support exemplary projects in the full range of arts disciplines, including dance, design, folk and traditional arts, literature, media arts, museums, music, musical theater, opera, theater, visual arts, arts education and multidisciplinary forms. Grants are awarded on the basis of artistic excellence and merit, including the proposed project's impact, and the applicant's ability to carry out the project.

Arts Education

The Endowment:

- With state arts agencies, provides $37 million of annual support for more than 7,400 K-12 arts education projects in more than 2,600 communities.
- Supports in-school and after-school arts programs that improve children's life skills.
- Funds professional development for arts specialists, classroom teachers and artists.
- Provides national arts education leadership through grants, research, forums and policy.

— continued —

FACT SHEET

Fellowships & Awards

On behalf of the American people, the federal government recognizes outstanding achievement in the arts through the Endowment's American Jazz Masters Fellowships, National Heritage Fellowships and the National Medal of Arts, a Presidential award. The Endowment also awards Literature Fellowships to published creative writers and translators in prose and poetry.

Leadership Initiatives

The Endowment takes an active role in developing and carrying out pioneering or hallmark projects of national significance in the arts. Such projects may mark the new millennium, promote international exchanges or link the arts in new ways with non-arts fields. The Endowment currently maintains over 25 collaborative partnerships with other federal agencies, including the Department of Education, the Department of Justice and the National Science Foundation. Examples of Leadership Initiatives include:

- **Creative Links: Positive Alternatives for Youth**, which supports partnerships between arts organizations and community groups implementing after-school, artist-led programs.
- **Continental Harmony**, managed by the American Composers Forum, which funds composers' residencies in every state. Composers collaborate with local groups to create new musical works reflecting the lives and hopes of their host communities.

ArtsREACH

The ArtsREACH program provides direct grants to organizations in targeted states to support the creation or implementation of cultural plans, primarily in rural areas and small towns. The program encourages new partnerships between arts organizations, artists, local government, civic groups and the private sector to ensure that the arts are an integral part of achieving community goals.

Heritage & Preservation

To preserve America's living cultural heritage for the next century, Endowment grants:

- Support the restoration of historic buildings and paintings.
- Preserve historic sound recordings.
- Fund anthologies of American literature.
- Enable master folk and traditional artists to pass on their skills to the next generation.
- Support documentation of dance projects across America.

Economic Impact of the Arts

Fueled by Endowment dollars that leverage further support, the nonprofit arts industry in America every year:

- Pumps nearly $37 billion into the economy through annual expenditures.
- Generates over $5 billion in revenue for federal, state and local governments.
- Provides more than 1.3 million full-time jobs.
- Works with communities building arts centers to revitalize neighborhoods and generate new business.
- Offers arts experiences to the cultural tourist, who on average spends $615 per trip while traveling compared to $425 per trip for most tourists.

Application Review

Independent, national panels of experts and laypersons, in a rigorous review process, evaluate all Endowment grant applications. Applications are then reviewed by the National Council on the Arts and the Endowment Chairman for final approval. The Council advises the Endowment on policies, programs and procedures. It is comprised of 14 persons appointed by the President and confirmed by the Senate, plus six members of Congress who serve ex officio.

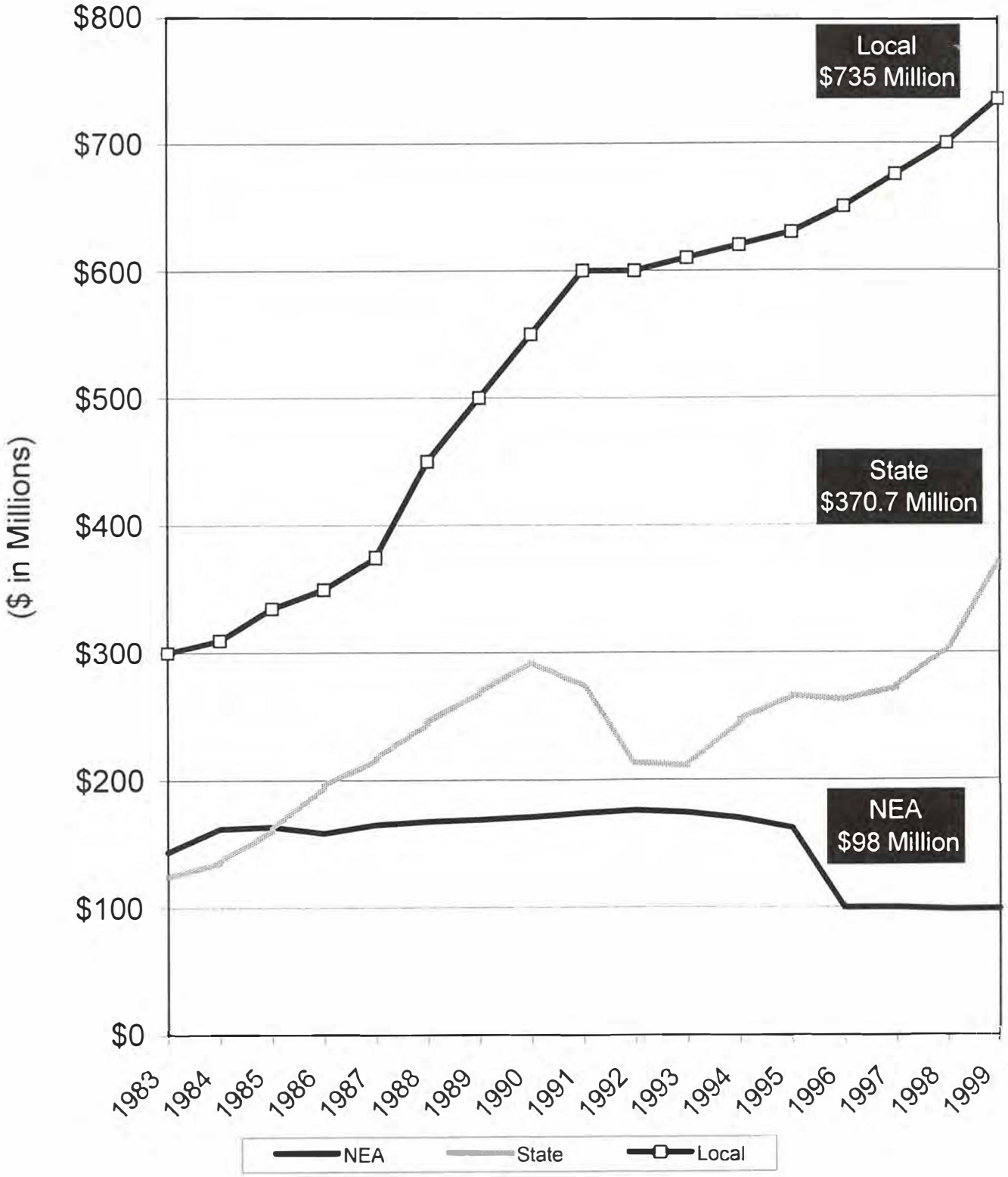
Budget

The Endowment's Fiscal Year 2000 budget is $97.6 million, which costs each American slightly less than 36 cents per year. Of monies appropriated to the Endowment by the U.S. Congress, 40 percent are directed to state, jurisdictional and regional arts agencies, which in turn make grants and offer services to community-based arts organizations around the country. Endowment grants must be matched with non-federal dollars by a ratio of at least 1 to 1.

For additional information, please contact the NEA Office of Communications at 202-682-5570 or visit the NEA Web site at http://arts.endow.gov.

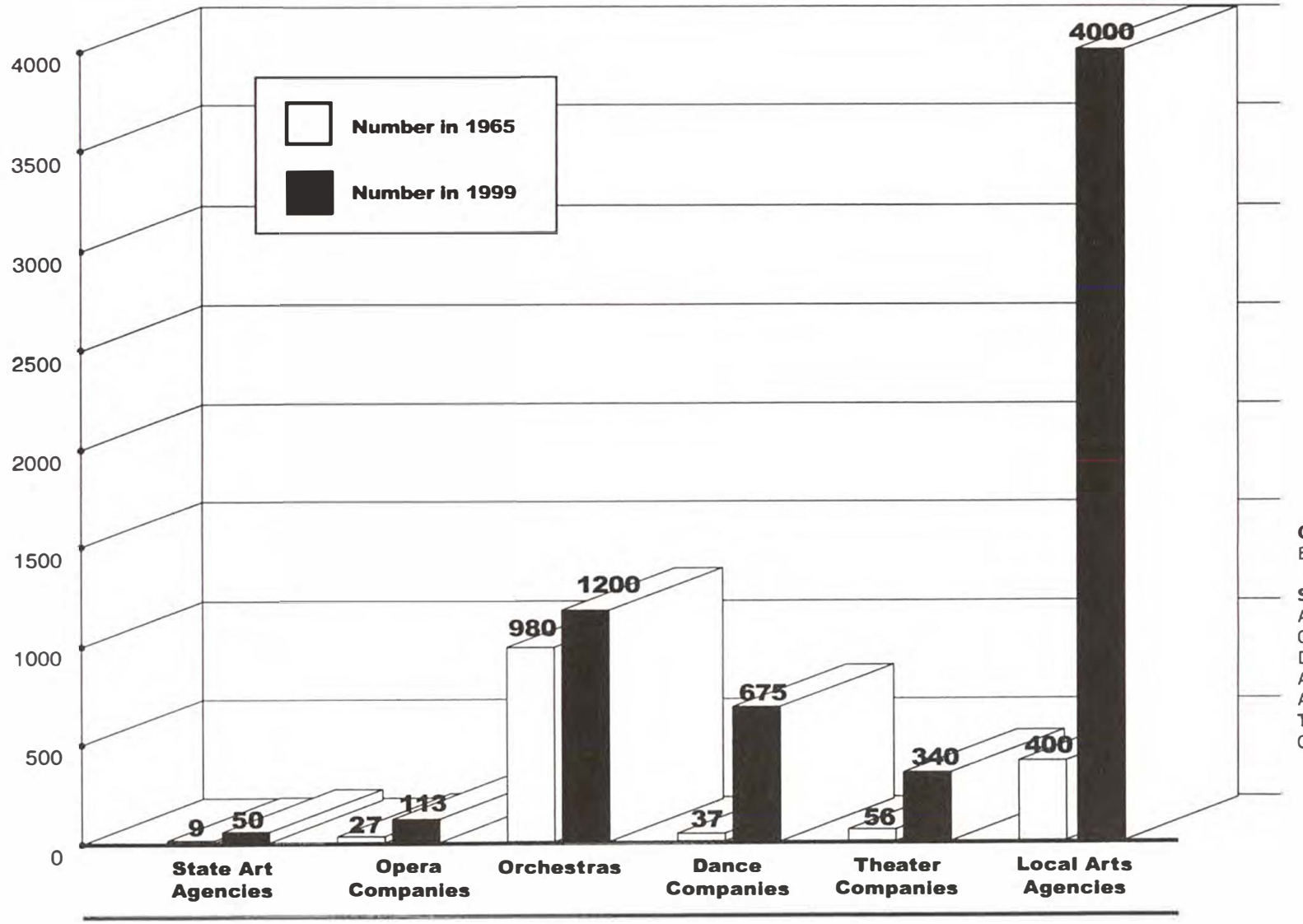
# # #

Government Support for the Arts
Federal, State and Local
1983 to 1999



For more information, contact Americans for the Arts: Phone 202.371.2830 www.artsusa.org

Selected U.S. Nonprofit Arts Organizations: Number in 1965 Compared to 1999

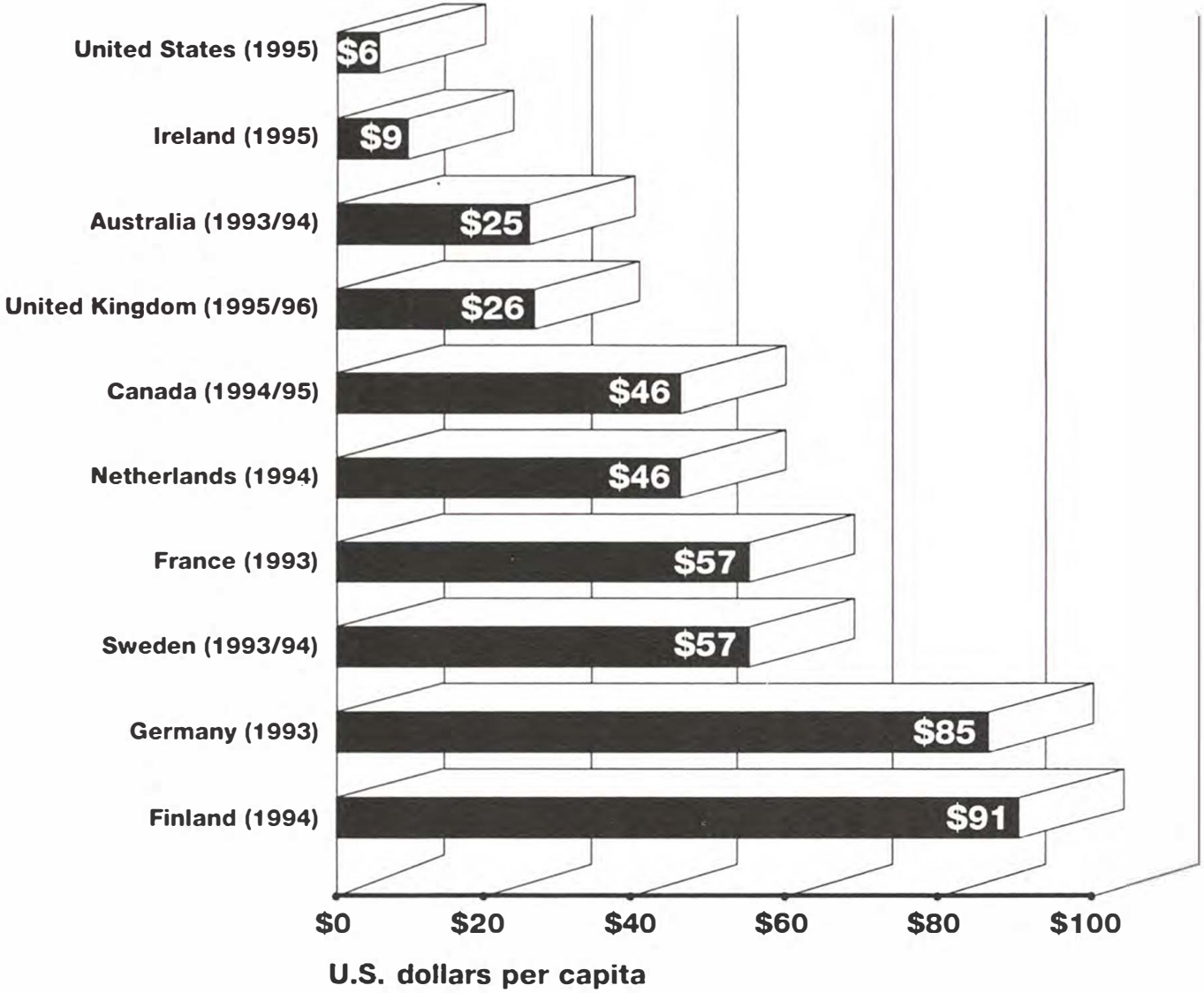


Compiled by: National Endowment for the Arts

Sources: Americans for the Arts, American Symphony Orchestra League, Dance/USA, National Assembly of State Arts Agencies, Opera America, Theatre Communications Group

An International Comparison: Direct Public Expenditures on the Arts and Museums

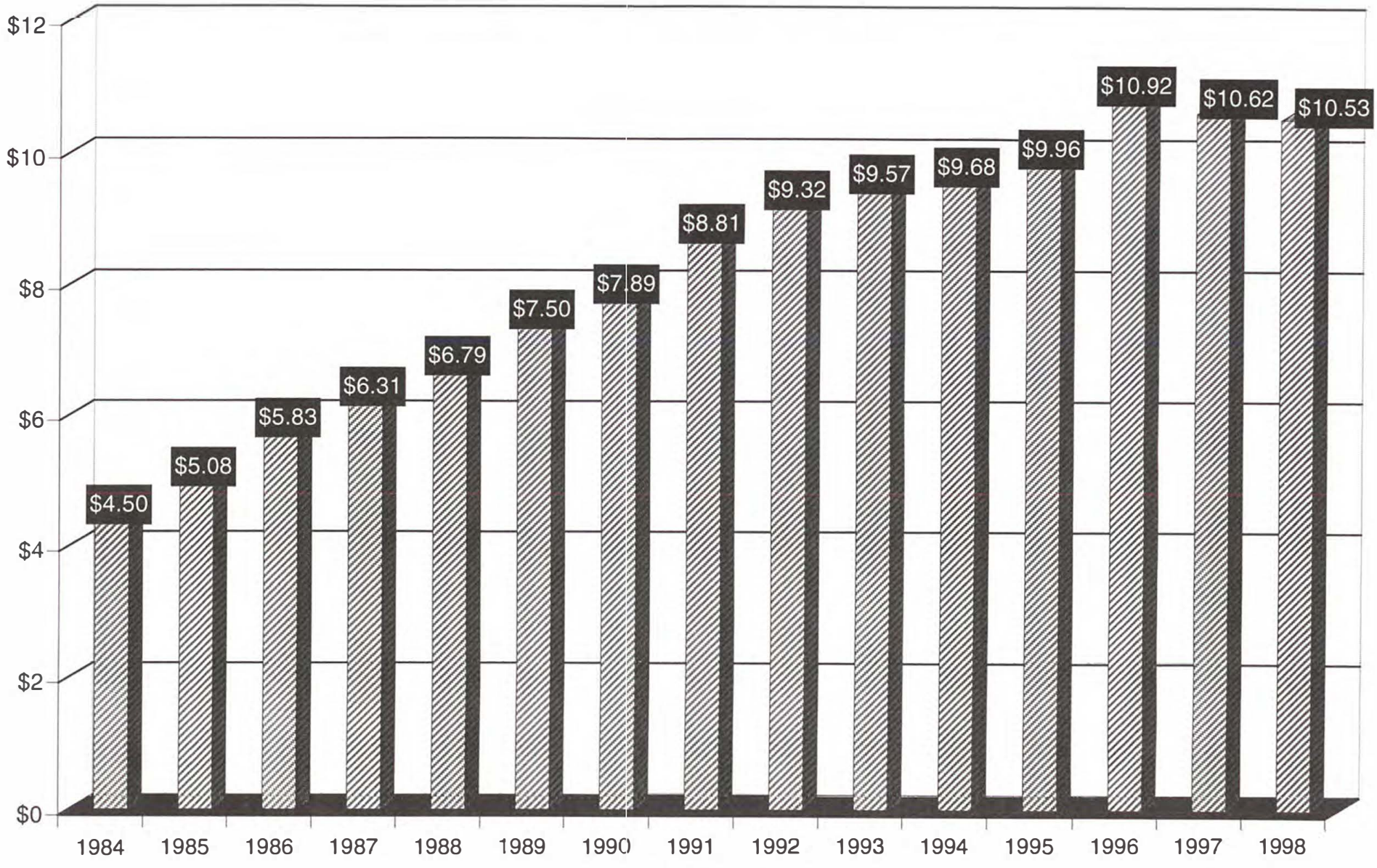
Includes Federal, State, and Local Government Per Capita Spending on the Arts



Source: National Endowment for the Arts Research Division Note #74, December 1999.

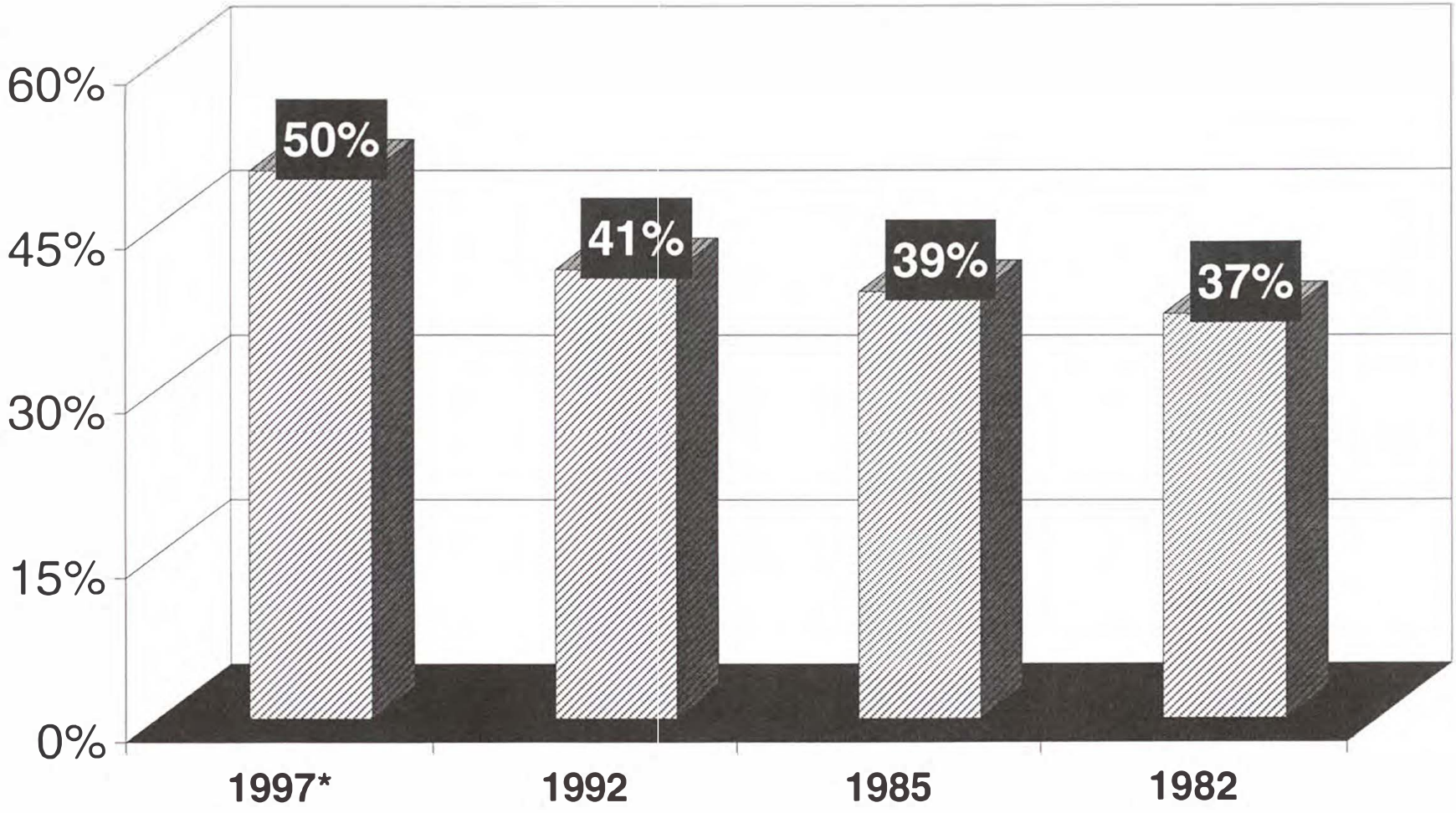
Figures represent the information most currently available for the countries cited.

Private Giving to Arts, Culture and Humanities: 1984-1998
(Billions of Dollars)



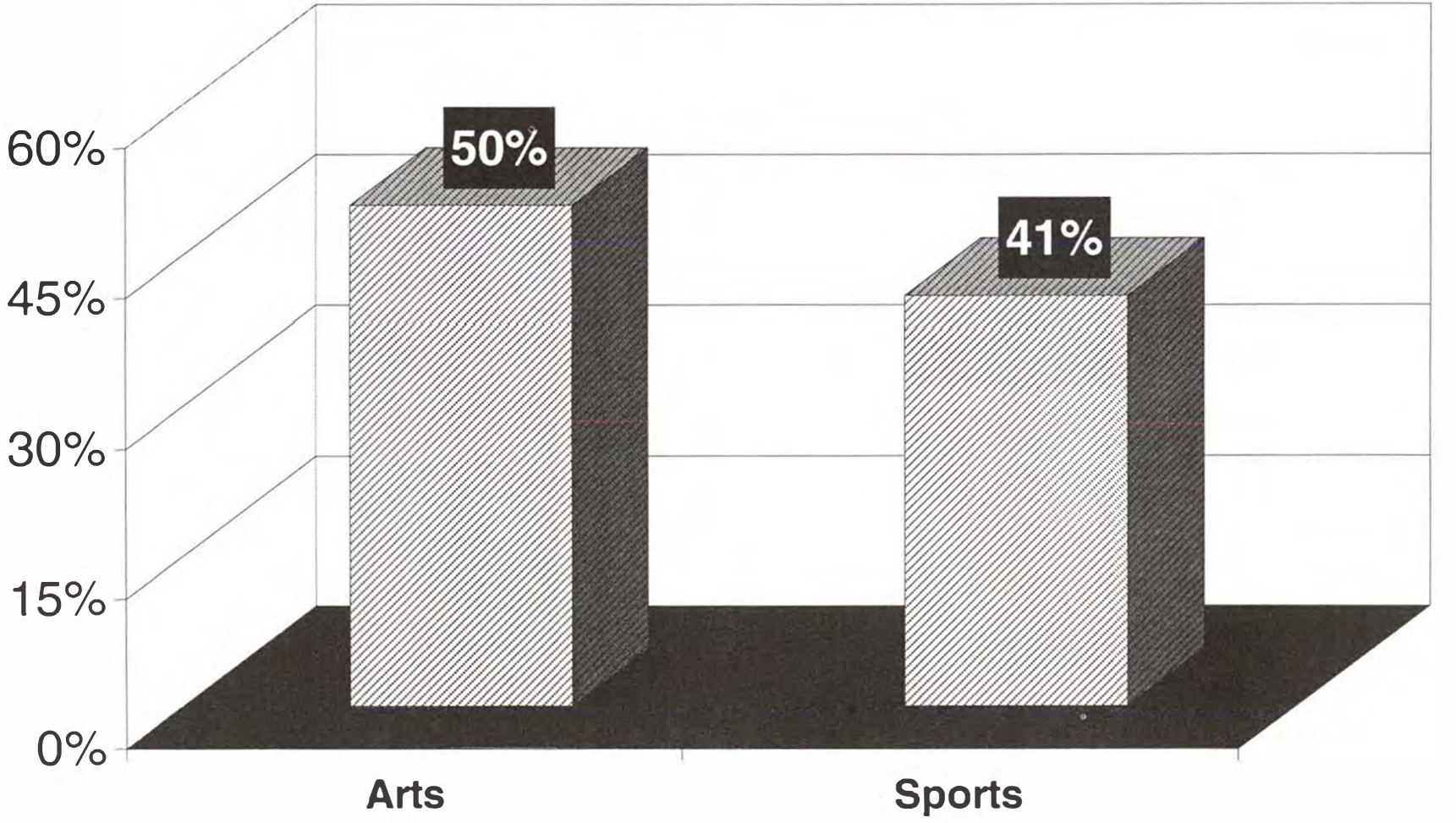
Source: AAFRC Trust for Philanthropy, *Giving USA 1999.*

Percent of U.S. Adults Attending Live Arts Event: 1982-1997



Source: NEA Survey of Public Participation in the Arts, 1998.
*There was a change in methodology in 1997. This may either slightly over-estimate 1997 or reveal under-estimates in 1982 to 1992.

Percent of US Adults Attending a Live Arts vs. Live Sports Event: 1997



Source: NEA Survey of Public Participation in the Arts, 1998.

CULTURAL TOURISM

What is Cultural Tourism?

The White House Conference on Travel and Tourism defines cultural tourism as:
"Travel directed toward experiencing the arts, heritage and special character of a place."

Cultural Tourists: A Growing Segment of the Travel Market

An increasing number of visitors is comprised of special interest travelers who rank the arts, heritage and/or other cultural activities as one of the top five reasons for traveling.

Cultural Tourism Benefits

Whether through a visit to a museum, an arts festival, a heritage area, a performance or an historic building, authentic cultural attractions educate, elevate and entertain travelers nationwide.

Creative partnerships between the cultural, commercial and public sectors afford communities, states and regions opportunities to create cultural tourism enterprises. These partnerships can further the missions of cultural organizations, expand the travel industry, and offer sustainable economic and social development strategies for areas in need of new business opportunities.

National Endowment for the Arts Leadership

The National Endowment for the Arts has funded several major cultural tourism initiatives, including:

- The National Trust for Historic Preservation's Heritage Tourism Program.
- California: Culture's Edge, a cultural tourism initiative by the local arts agencies of Los Angeles, San Francisco, and San Diego.
- The development of two trails -- one featuring mountain music and the other Cherokee heritage -- by the state arts agencies of North Carolina, Virginia and Tennessee.
- The National Trust for Historic Preservation's newest initiative, Share Your Heritage, a cultural tourism workshop program.
- Six regional cultural tourism leadership forums across the country, in partnership with other federal cultural agencies and American Express.

Partners in Tourism

Partners in Tourism is a coalition of associations and federal agencies, including the National Endowment for the Arts, building a common agenda for cultural tourism. Representing a broad spectrum of arts, humanities and heritage organizations throughout the country, the partners' purpose is to advance the role of culture and heritage in national, state and local travel and tourism.

— continued —

FACT SHEET

Cultural Tourism — continued

27 Million U.S. Travelers Stay Longer Because of Culture

Partners in Tourism commissioned the Travel Industry Association of America (TIAA) to add a series of questions to its August 1998 National Travel Survey to find out more about the cultural tourist, including the length of time that travelers extend their trips because of cultural activities or events.

Highlights of this study were that:

- 92.4 million, or 46 percent, of the 199.8 million U.S. adult travelers included a cultural, arts, heritage or historic activity while on a one-way trip of 50 miles or more during the previous year.
- Among these 92.4 million travelers, visiting an historic site such as an historic community or building was the most popular cultural activity (31 percent), followed by visiting a museum (24 percent), visiting an art gallery (15 percent) and seeing live theater (14 percent).
- Of the same group of travelers, 29 percent (26.7 million) added extra time to their trip because of a cultural activity or event, pumping more dollars into local economies. Of the 26.7 million travelers who added time:
    - 61 percent added part of one day
    - 30 percent added one night
    - 5 percent added two extra nights
    - 4 percent added three or more extra nights

Characteristics of Cultural Tourists

According to the TIAA 1998 National Travel Survey, travelers who include cultural events on their trips differ from other U.S. travelers in a number of ways. They are more likely to:

- Have higher average household incomes: $48,000 vs. $37,000
- Have completed college: 41% vs. 32%
- Have managerial or professional occupations: 31% vs. 24%

In 1997, the TIAA released a landmark report, *The Profile of Travelers Who Participate in Historic and Cultural Activities*, profiling the cultural tourist. It documented that compared to all U.S. travelers, those who participate in a cultural event:

- Spend more money ($615 per trip) than the average U.S. traveler ($425)
- Are more likely to stay at a hotel, motel or bed and breakfast (56 percent) than the average U.S. traveler (42 percent)
- Travel for longer periods of time: 4.7 nights vs. 3.3 nights
- Are more likely to have a graduate degree: 21% vs. 18%
- Are more likely to spend over $1,000 when they travel: 17% vs. 11%

For additional information, please contact the NEA Office of Communications at 202-682-5570 or visit the NEA Web site at http://arts.endow.gov.

# # #

ECONOMIC IMPACT OF THE NONPROFIT ARTS

The National Endowment for the Arts is the largest single funder of the nonprofit arts sector in America. Every year this sector boosts local economies by supporting jobs, generating economic activity and providing opportunities for cultural tourism. Through federal funding from the Arts Endowment, as well as support from state, regional and local arts councils, corporations, foundations and individuals, the nonprofit arts industry generates economic activity on an annual basis nationwide as follows:

Total Economic Impact of Nonprofit Arts Organizations in the United States

Expenditures

Expenditures of Nonprofit Arts Organizations	$36.8 billion

Employment and Salaries

Total Jobs Supported (full-time)	1.3 million
Indirectly: 391,200 (Jobs outside of the industry)	
Directly: 908,800 (Jobs within the industry)	
Personal Income Paid	$25.2 billion

Government Revenue

Local Government Revenue	$790 million
State Government Revenue	$1.2 billion
Federal Income Tax Revenue	$3.4 billion

Percentage of U.S. Workforce (1994)

Nonprofit Arts	.94%	Mining	.58%
Active Duty Military	1.58%	Motion Pictures	.37%
Building Construction	.98%	Advertising	.20%
Legal Services	.84%	Forestry and Logging	.09%
Police and Firefighting	.71%	Professional Sports	.06%

Source: Americans for the Arts, *Arts in the Local Economy*, 1994.

For additional information, please contact the NEA Office of Communications at 202-682-5570 or visit the NEA Web site at http://arts.endow.gov.

# # #

THE BENEFITS OF ARTS EDUCATION

Learning to respond to, perform and create works of art teaches children and young people skills, values and habits of mind crucial to their personal growth and development and for their assuming roles in our social, cultural and economic life. Research showing these benefits is growing.

The Benefits for Young Children: Cognitive and Affective Development

"Young Children and the Arts: Making Creative Connections" features a companion database of early childhood resources, research, and programs available through the Wolf Trap Institute for Early Learning Through the Arts at http://www.wolf-trap.org

Brain research is showing that the stimuli provided by the arts - pictures, song, movement, play acting - are essential for the young child to develop to the fullest potential. These activities are the "languages" of the child, the multiple ways in which he or she understands and interprets the world. Active use of these forms also paves the way for the child to use verbal language, to read and to write.

The Benefits to Students: Personal and Academic Success

Dr. James Catterall of UCLA has analyzed the school records of 25,000 students as they moved from grade 8 to grade 10. He found that students who studied the arts had higher grades, scored better on standardized tests, had better attendance records and were more active in community affairs than other students. He also found that students from poorer families who studied the arts improved their overall school performance more rapidly than all other students.

Dr. Shirley Brice Heath of Stanford University has shown that at-risk students who are actively engaged in arts learning and arts productions improve their self esteem and confidence, assume leadership roles and improve their overall school performance.

The U.S. Department of Justice in its YouthARTS study found that programs designed to deter delinquent behavior of at-risk youth improved academic performance, reduced delinquency, and increased the skills of communication, conflict resolution, completion of challenging tasks and teamwork.

The College Board reports that college-bound students who have had arts education have higher SAT scores than other students.

Americans for the Arts has published *"Involvement in the Arts and Success in Secondary School"* detailing Dr. Catterall's research. A double monograph of Dr. Heath's work, *"Living the Arts Through Language + Learning: A Report on Community-Based Youth Organizations,"* is also available. To purchase, call 800-321-4510x241 or order online at http://www.artsusa.org.

Order the **YouthARTS Tool Kit** from Americans for the Arts. Call 800-321-4510x241 or order online at http://www.artsusa.org.

"1998 College-Bound Seniors: A Profile of SAT Program Test Takers" can be found at http://www.collegeboard.org

Teaching the Arts: How Schools Are Doing

The 1997 **National Assessment of Educational Progress** in arts education (visual art, music, theatre, and dance) studied the general population of 8th graders across the country and found that students are not achieving at high levels in responding to, performing or creating works of art. However, NAEP found that students receiving classroom arts instruction outperformed other students and that instruction increased all of their arts abilities, including the ability to create works of quality that communicated complex ideas and feelings - a fundamental communication skill in contemporary society. Unfortunately, less than half of the nation's 8th graders are being taught the arts. The benefits of an arts education are being denied American students.

"The 1997 NAEP Arts Report Card" is available online at http://nces.ed.gov/naep or call 877-4ED-PUBS to order free single copies. To access related material and speeches from US Department of Education Secretary Richard W. Riley's November 10, 1998 press conference releasing the results, visit the Arts Education Partnership at http://aep-arts.org.

Gaining the Arts Advantage: What School Districts Can and Should Do

"Gaining the Arts Advantage: Lessons Learned from School Districts That Value Arts Education" is available online at http://www.pcah.gov. Limited copies are available in print, contact the President's Committee on the Arts and the Humanities at pcah@neh.gov or 202-682-5409.

The President's Committee on the Arts and the Humanities together with the Arts Education Partnership has just released a **nationwide study of 91 school districts** that offer arts education to all of their students. School board members, school administrators and community leaders interviewed for the study strongly support arts education as part of the core curriculum for all students and name 13 factors that are critical to sustaining arts education for all students. Policy support at the federal, state and local levels is one of those factors.

AMERICANS FOR THE ARTS

Arts Programs for At-Risk Youth

The YouthARTS Development Project is a national research and demonstration study in which arts programs for at-risk youth in three cities (Atlanta, Portland, and San Antonio) were evaluated for their effectiveness by researchers provided by the U.S. Department of Justice. Sponsored by Americans for the Arts, National Endowment for the Arts and the U.S. Department of Justice, this controlled research study demonstrates that arts programs decrease youth's involvement in delinquent behavior, increase academic achievement and improve youth's attitudes about themselves and their future:

Skills

- Increased ability to express anger appropriately, to communicate effectively with adults and peers and to work cooperatively with others.
- Increased ability to work on tasks from start to finish, which is vital for both academic and vocational success.

Attitudes and Behavior

- Decreased frequency of delinquent behavior than their nonparticipating peers.
- More likely to show improvement in their attitudes toward school, self-esteem and self-efficacy than are nonparticipating youth.

Court Involvement

- Fewer new court referrals during the program period compared with nonparticipating youth.
- New offenses committed during the program period tended to be less severe than those committed prior to the program.

Non-School Arts Programs Improve Academic Performance

Research conducted between 1987 to 1998 reveals that when young people work in the arts for at least three hours on three days of each week throughout at least one full year, they show heightened academic standing, a strong capacity for self-assessment, and a secure sense of their own ability to plan and work for a positive future for themselves and their communities.

- 4 times more likely to have been recognized for academic achievement
- Being elected to class office within their schools more than 3 times as often
- 4 times more likely to participate in a math and science fair
- 3 times more likely to win an award for school attendance
- 4 times more likely to win an award for writing an essay or poem

Source: Dr.Shirley Brice Heath, Stanford University, for Carnegie Foundation For The Advancement of Teaching

Local Arts Agencies Involved in Arts Education and Youth-at-Risk Programming

Percentage of the nation's 4,000 local arts agencies using the arts to address youth-related issues:

Youth at risk:	**57.3%**	**Arts in education programming:**	**89.3%**
Crime prevention:	29.1%	Artists in schools:	61.1%
Cultural/racial awareness:	75.4%	Curriculum design:	50.2%

Source: Americans for the Arts

FOR MORE INFORMATION, CONTACT AMERICANS FOR THE ARTS: PHONE 202.371.2830 www.artsusa.org

Arts Involvement = Success in School

Longitudinal data of 25,000 students reveal how involvement in the arts is linked to higher academic performance, increased standardized test scores, more community service and lower drop-out rates. These cognitive and developmental benefits are reaped by students regardless of their socioeconomic status (SES).

Students with high involvement in the arts have . . .
Increased Academic Performance

	All Students		Students in Lowest SES Quartile	
	Arts Involvement		**Arts Involvement**	
	High	**Low**	**High**	**Low**
Earn mostly As and Bs in English	79.2%	64.2%	64.5%	56.4%
Score in top 2 quartiles on standardized tests	66.8%	42.7%	29.5%	24.5%
Score in top 2 quartiles in reading	70.9%	45.1%	43.8%	28.4%
Score in top 2 quartiles in reading proficiency	66.5%	43.1%	43.8%	28.4%
Score in top 2 quartiles history, geography and citizenship	70.9%	46.3%	41.6%	28.6%

Students with high involvement in the arts have . . .
Lower Dropout Rates

	All Students		Students in Lowest SES Quartile	
	Arts Involvement		**Arts Involvement**	
	High	**Low**	**High**	**Low**
Drop out of school by grade 10	1.4%	4.8%	6.5%	9.4%

Students with high involvement in the arts . . .
Perform More Community Service

	All Students		Students in Lowest SES Quartile	
	Arts Involvement		**Arts Involvement**	
	High	**Low**	**High**	**Low**
Rarely perform community service	65.2%	86.0%	65.2%	86.0%

Students with high involvement in the arts have . . .
More Productive Behavior

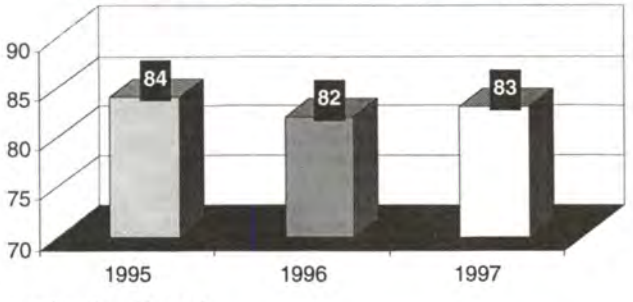
	All Students		Students in Lowest SES Quartile	
	Arts Involvement		**Arts Involvement**	
	High	**Low**	**High**	**Low**
Watch 1 hour of less TV on weekdays	28.2%	15.1%	16.4%	13.3%
Watch 3 hours or more TV on weekdays	20.6%	34.9%	33.6%	42.0%

Source: Dr. James S. Catterall, Graduate School of Education and Information Studies, UCLA

Arts Students Perform Better on Their SAT's

Data from the College Entrance Examination Board show that students who take four years or more of arts and music classes while in high school score better on their SAT than students who took only one-half year or less. The following describes how many points better the arts students scored as compared to the non-arts students.

Arts Students Outperform Non-Arts Students:
Average Points Better on SAT Scores



Source: College Entrance Examination Board

For more information, contact Americans for the Arts: Phone 202.371.2830 www.artsusa.org

ARTS EDUCATION

Overview

The arts play a central role in the quality of life for persons of all ages. The National Endowment for the Arts is authorized by Congress to support education in the arts by assisting elementary, secondary and post-secondary schools; teachers; artists; and arts and education organizations.

The Arts Endowment maintains that education in the arts should begin in the pre-school years, be cultivated by families and schools, and continue throughout one's life. Through investing in projects that increase public understanding, appreciation and skills in the arts, the Endowment encourages lifelong learning that benefits all Americans.

Arts education improves life skills including self-esteem, teamwork, motivation, discipline and problem-solving that help young people compete in a challenging and high-tech workforce. According to the College Board, students who study the arts for four years score an average of 89 points higher than non-arts students on the Scholastic Assessment Test (SAT).

Pre-Kindergarten Through 12th Grade

The Endowment advocates a sequential education in the arts for all children that is linked to content standards, taught by qualified teachers, and regularly engages artists and works of art. National Endowment for the Arts' grants support the work of schools, including, but not limited to:

- Development of curricula and assessments in dance, music, theater and visual arts.
- Integration of the arts with math, science, history and other school subjects.
- Uses of technology – both within the art forms and as an enhancement for teaching and learning.
- Artist-teacher collaborations as well as professional development for arts specialists, classroom teachers and artists.
- Development of pre-K arts programs for children and families linked to Head Start.
- In-school opera, music, theater and dance performances.
- In-school residencies of writers, sculptors, filmmakers and other artists.

Partnerships with States

The NEA helps to make the arts basic to pre-K through 12 education in its Partnership Agreements with state arts agencies. In 1997, the combined Arts Endowment Partnership and state arts agency investment of $37 million in arts education:

- Supported more than 7,400 projects.
- Reached more than 2,600 communities.
- Created total project revenues in local matches, partnership contributions and earned income of more than $748 million – more than 20 times the original federal-state seed money.
- Involved thousands of teachers and artists.
- Involved school districts, PTA's, libraries, and arts and community organizations.

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FACT SHEET

ARTS EDUCATION — continued

Partnership with the U.S. Department of Education

The Arts Endowment, working with the Department of Education, has:

- Supported the development of the National Standards for Arts Education.
- Guaranteed that the arts are included in the National Assessment of Educational Progress – "the Nation's Report Card".
- Established and sustained the Arts Education Partnership – more than 140 national organizations from the education, arts and private sectors – to include the arts in state and local education improvement plans.
- Launched ArtsEdge, a Web site managed by the John F. Kennedy Center for the Performing Arts, to help artists, teachers and students discover resources and ideas about arts education (http://artsedge. kennedy-center.org).
- Conducted a comprehensive national survey of arts education in the elementary and secondary schools in 1994 and 1999.

Research

- The Arts Endowment's *Toward Civilization* (1988) was a landmark report revealing the nationwide lack of basic arts education in American schools.
- The Arts Endowment's *Schools, Communications, and the Arts: A Research Compendium* (1995) shows the benefits of making arts education an integral part of the school curriculum.

Beyond the Classroom

Arts Endowment grants support after-school programs such as:

- Visual arts workshops in community centers.
- Creative writing programs at YMCAs.
- Crime and violence prevention theater.
- Student-created exhibitions on local history.
- Summer dance camps.
- "Behind the scenes" opera programs.

Lifelong Learning

Arts Endowment grants support learning in the arts for persons of all ages including:

- Folk arts classes at senior centers.
- A young professional conductors program.
- Museum volunteer training programs for senior citizens and young students.
- Orchestra programs that reach residents of convalescent centers and nursing homes.
- Collaborative, cross-generational events including workshops, performances, exhibits and oral history projects.
- Ceramics classes in community centers and homeless shelters.

For additional information, please contact the NEA Office of Communications at 202-682-5570 or visit the NEA Web site at http://arts.endow.gov.

# # #

YOUTH ARTS PROGRAMS: GRANT EXAMPLES
FISCAL YEAR 1999

National Endowment for the Arts' youth arts projects include short or long term workshops, classes, residencies and other program or training opportunities for persons 18 years of age and younger. Programs take place in and after school and in a wide variety of venues including schools, cultural centers, community centers, recreational centers and other non-arts facilities.

Projects receiving Endowment grants for in fiscal year 1999 included:

Street-Level Youth Media

To support the Neighborhood Network, three after-school drop-in centers where over 600 at-risk Chicago youth can experiment and create with video equipment and computers. Street-Level will operate the three centers, hire a director to coordinate the Network's efforts, and upgrade staff training in new technologies.

National Book Foundation, Inc.

To support American Voices, a project that brings established writers to American Indian reservations nationwide. Scheduled residency sites include the Rosebud Reservation in South Dakota, the Fort Belknap Reservation in Montana and the Stockbridge-Munsee Reservation in Wisconsin. The National Book Foundation is based in New York City.

Communities of Faith for Housing (Hoboken Shelter Creative Writing Workshop)

To support the continuation and expansion of the Creative Writing Workshop at the Hoboken, New Jersey Homeless Shelter. The workshop will increase the circulation of its quarterly anthology Pieces From Wandering Minds, add a fall performance of stage work and hire an assistant director to recruit new participants.

Amherst Writers & Artists Press, Inc. (Amherst Writers & Artists Institute)

To support Amherst Writers and Artists Institute's Low Income Writing Workshop Program for women and children living in public housing in western Massachusetts. Workshops will be held at the Cabot Manor Housing Project and the Senecal Apartments in Chicopee, the Martin Luther King Center in Springfield, the Hampshire Heights Housing Project in Northampton, and the Grace House transition home for women in Amherst.

Artsreach (Consortium)

To support a consortium project, based in Los Angeles with the California Youth Authority and the California Arts Council, that will increase the number of institutions in the California juvenile prison system offering arts training and programming from three to seven.

Children's Theatre Company and School (Consortium)

To support a consortium project providing in-depth educational programs that will foster critical literacy in students from inner-city schools in Minneapolis, Minnesota. The School Partners/Neighborhood Bridges Program will bring together the Children's Theatre Company, Whittier Community School for the Arts, Lucy Craft Laney Community School and more than 20 community artists to use storytelling in education.

— continued —

FACT SHEET

YOUTH ARTS PROGRAMS: FY 99 GRANT EXAMPLES – continued

Writers In The Schools

To support eight creative writing residencies in juvenile probation facilities in and around Houston, Texas. Student writing and instructional materials resulting from the residencies will be published and distributed to writers, teachers and juvenile probation workers throughout the country.

Art Resources Transfer, Inc.

To support the Distribution of Underserved Communities Program, a project that offers books, videos and other publications about contemporary art free-of-charge to libraries across the nation. The program, based in New York City, has reached more than 1,300 libraries in 31 states to date, with a special emphasis on rural and inner-city areas.

Delaware Theatre Company

To support the Youth At Risk Program of the Delaware Theatre Company, based in Wilmington. The theater will add three new components to the program: acting classes for chronically ill students; acting classes for children who are hearing impaired; and the development of assessment and evaluation tools.

Fitton Center for Creative Arts

To support a new SPECTRA+ research project focusing on several elementary schools whose pupils have been identified as highly at-risk. The project, based in Hamilton, Ohio, will incorporate empirical and ethnographic research methods to determine the intrinsic and instrumental effects of sustained, in-depth arts instruction. It will include activities such as artist residencies, evaluation and documentation for a longitudinal study.

San Diego Opera Association

To support the Community Opera Project for children in Barrio Logan in 1999-2000. This program, located in an economically and socially marginalized southeast San Diego, California neighborhood, will enhance student academic achievement and social development through intensive exposure to opera.

Racing Thoughts, Inc. (Jane Comfort and Company)

To support an outreach program in New York City to expose at-risk youths to dance and theater. The program will provide live performances, company rehearsals and workshops geared to teaching students how to create movement/text performances from their own personal stories.

For additional information, please contact the NEA Office of Communications at 202-682-5570 or visit the NEA Web site at http://arts.endow.gov.

# # #

ArtsREACH

ArtsREACH grants continue the Endowment's long history of advancing the presence of the arts in America. The program funds cultural planning and related implementation projects carried out by organizational partnerships in local communities. Grants ranging from $5,000-$10,000 are awarded to cultural, civic, educational and religious organizations, as well as state and local governments. Examples of grant recipients include performing, visual arts, literary and media groups; local arts agencies; tribal, heritage, and senior citizen centers; convention and visitors bureaus, economic development offices, juvenile justice programs, schools, and chambers of commerce. At its core, the program strengthens cultural organizations and preserves artistic resources, by applying arts-based solutions to community issues or problems.

ArtsREACH targets states where organizations have received five or fewer direct Arts Endowment grants during one of the previous two years. Groups in the following 20 states are eligible to apply:

Alabama, Arkansas, Delaware, Idaho, Indiana, Iowa, Kansas, Mississippi, Montana, Nebraska, Nevada, North Dakota, Oklahoma, Rhode Island, South Carolina, South Dakota, Tennessee, Utah, West Virginia, Wyoming

State arts agencies have been an important link in serving *ArtsREACH* communities. Many *ArtsREACH* projects utilize a state arts agency as a partner in planning for communities.

Examples of collaborative projects that have received *ArtsREACH* support:

- The **Rock Hill Arts Council** in South Carolina used its *ArtsREACH* grant to develop a new performing arts space in a downtown church. The grant supported a feasibility study for the 61,000 square feet of space and helped the organization to leverage state and local support for the project. Partners included the Rock Hill Community Theater, Arts Council & Development Corporation, and the York County Ballet.

- The **Community Drama Association of Des Moines** is hosting Culture Café, a monthly series showcasing the many artists among Iowa's numerous Southeast Asian, Bosnian and Sudanese immigrants. The organization is marketing the series, a result of the planning process supported by *ArtsREACH*, to help local immigrants retain their cultural identities while breaking down community cultural barriers. Partners in the project include the Des Moines Playhouse, leaders in the immigrant and refugee communities, state folklorists and the Des Moines Public Schools.

- The **Gillette-Campbell County Airport** in Wyoming now hosts a large-scale mural as part of "A Portrait of the Powder River Basin and Its People," an exhibition program in the community. Local youth and an artist were funded in part by an *ArtsREACH* grant to work together to depict Campbell County's past and present. Other project partners included the Wyoming Game and Fish Department, the Campbell County School District, the Prairie Lights Art Guild and Powder River Coal.

For additional information, please contact the NEA Office of Communications at 202-682-5570 or visit the NEA Web site at http://arts.endow.gov.

# # #

NATIONAL MILLENNIUM PROJECTS

The National Endowment for the Arts is helping to lead the nation in celebrating the year 2000 by funding the very best in performing, visual, and literary arts nationwide. All Millennium Projects highlight the NEA's strong commitment to fostering creativity and honoring America's cultural heritage. They support activities in all 50 states and involve local communities in the creation and preservation of artistic works, increasing public awareness of the nation's cultural life. The White House Millennium Council has designated the following NEA initiatives as Official Millennium Projects:

- **Artists & Communities: America Creates for the Millennium**, coordinated by the Mid Atlantic Arts Foundation, will enable communities throughout the country to host visual and performing artists' residencies. Artists will collaborate with local citizens to create new works related to the issues that most concern each community.

- **Arts on Millennium Trails** will support the creation of high quality, community-centered public art projects along the 50 Millennium Legacy Trails that the U.S. Department of Transportation has designated in 47 states, the Virgin Islands, Puerto Rico and the District of Columbia. It is administered by the National Assembly of State Arts Agencies.

- **Continental Harmony**, managed by the American Composers Forum, will provide for composers residencies in every state. Composers will work with local groups, many in rural areas or small towns, to create new musical works reflecting the lives and hopes of host communities. Premiere performances of many works will take place across the country on July 4, 2000.

- **The Favorite Poem Project** was conceived by U.S. Poet Laureate Robert Pinsky and announced by the President and First Lady to celebrate the poems that Americans treasure. The project includes a series of public readings across the country and the creation of an audio and video archive of more than 1,000 Americans from all ages and backgrounds reading aloud their favorite poems. Partners are the Library of Congress, Boston University and the New England Foundation on the Arts.

- **The Mars Millennium Project** is an interdisciplinary learning project sponsored by the Arts Endowment, the U.S. Department of Education, NASA and its Jet Propulsion Laboratory, and the J. Paul Getty Trust. Students nationwide in grades K-12 will work with artists and scientists to design model communities for life on Mars in the year 2030.

- **SOS!2000 - Save Outdoor Sculpture**, managed by Heritage Preservation, will fund conservation treatment for artistically and historically significant outdoor sculpture, much of which is in urgent need of repair. Detailed maintenance plans will help to ensure the continued preservation of these important elements of America's cultural heritage.

- **Treasures of American Film Archives**, in cooperation with the National Film Preservation Foundation and 12 major film archives across the country, will preserve, screen and distribute nationally to public libraries a rich collection of "orphan," or noncommercial, films from the past century.

For additional information, please contact the NEA Office of Communications at 202-682-5570 or visit the NEA Web site at http://arts.endow.gov.

# # #

CHALLENGE AMERICA

A Proposal for FY 2001 to Strengthen Communities through the Arts

Challenge America is a major initiative proposed in President Clinton's Fiscal Year 2001 budget request for the **National Endowment for the Arts.** Fifty million dollars in new funding resources will be targeted for:

- **Arts Education**
- **Access to the Arts**
- **Positive Alternatives for Youth**
- **Cultural Heritage/Preservation**
- **Community Arts Development**

President Clinton has requested a total FY 2001 budget for the National Endowment for the Arts of $150 million.

Challenge America is an opportunity to strengthen America's communities through the unique power of the arts. Organizations and individuals from the public, private and nonprofit sectors – arts organizations and artists, state and regional arts agencies, local arts groups, businesses, teachers and schools – will be encouraged to strengthen and build innovative partnerships.

For 35 years the Endowment has helped build a network and infrastructure to place the creative vitality of art experiences at the center of community life for all Americans. ***Challenge America*** would focus new resources to expand the reach and impact of Endowment initiatives.

Challenge America funds would be distributed in four distinct ways:

- ***Over 1,000 small, fast track arts project grants would target communities nationwide.*** Streamlined review and administrative processes would bring projects to communities on an accelerated timetable. Examples of potential projects include:
  - Artist-teacher collaborations during or after school.
  - Festivals, exhibitions, performances, celebrations or oral histories promoting community cultural heritage.
  - Job training in conjunction with artist residencies.
  - Partnerships promoting cultural tourism or downtown development.
  - Internet or CD-ROM projects that integrate the arts in education.
  - Partnerships aimed at more livable communities through civic design initiatives or restoration of historic structures.
  - Artist residencies in arts organizations, neighborhood facilities, low-income housing projects, tribal communities or juvenile facilities.
  - Community-wide partnerships that develop cultural plans or inventory cultural resources.
  - Mentoring or coaching programs that increase the capacity of arts organizations to deliver arts services.
  - Training and professional development for teachers and artists working in educational settings.

- continued -

FACT SHEET

Over 150 grants to arts organizations nationwide would support model partnerships with community organizations. Grants would strengthen the ability of arts organizations to meet growing demands on their resources. Examples of potential projects include:

- Arts activities that take place outside arts organizations in alternative settings in the community.
- Conservation of a community's significant objects or monuments.
- Technology projects linking teachers and schools to community arts resources.
- Retrospective exhibits of a state or region's traditional arts and crafts.
- Tours and extended artist residencies.
- Projects for youth that engage families.
- Establishment of an arts district within a community.
- Archival preservation, cataloguing or documentation of a community's artistic heritage, traditions or practices.
- Partnerships of arts and community groups that address community needs in health, social services, and juvenile justice through the arts.
- Job training in the arts.
- Public art projects that encourage community rejuvenation and economic development.

- ***Up to 20 national initiatives would receive funding.*** These projects would be developed in partnership with national nonprofit organizations and other federal agencies. Examples of potential projects include:
  - Regional institutes providing mayors from around the country opportunities to work with professional designers and architects to address community design problems through the Mayors' Institute on City Design.
  - Artist residencies enabling artists and communities to share America's cultural heritage with other countries.
  - Identification of artists who reflect their traditional folk arts heritage and the development of programs making them more a part of community life.

- ***40 percent of the Challenge America funds would be invested by state arts agencies*** in support of arts activities that address ***Challenge America's*** priorities in every state. Examples of potential projects include:
  - Programs that provide positive experiences for young people whose situations place them at-risk for delinquent behavior or dropping out of school.
  - Expanded presentation of the arts within community auditoriums, libraries, retirement homes, health and human service agencies and churches.
  - Touring programs that bring arts presentations to communities outside major urban centers.

For additional information, please contact the NEA Office of Communications at 202-682-5570 or visit the NEA Web site at http://arts.endow.gov.

# # #

Questions, Allegations, and FACTS about the National Endowment for the Arts

Questions & Answers

Can the private sector substitute for federal support?

- In the publication "Looking Ahead: Private Sector Giving in the Arts and the Humanities," foundations and corporations state categorically that they ***cannot*** make up for a decrease in federal funding.

- Increased demands on all sectors of private giving have recently presented corporate and individual donors with tough choices. It is at precisely this time that it is most important for the federal government, through its support for the NEA, to signal to private donors that giving to the arts should be included among their contributions.

- According to the latest Giving USA Report, private giving to the arts, culture, and humanities from all sources (corporate, foundation, and individuals), declined by .8% from 1997 to 1998.

Can the arts survive without the NEA?

- The NEA is the largest single national source of funding for the nonprofit arts in the United States. While major arts institutions may continue to exist without the NEA, access to those institutions by low- and middle-income individuals and by underserved communities will be diminished. The NEA plays unique and vital roles in strengthening the arts in America, including:
  - leveraging financial support for the arts from the private sector and state and local governments.
  - increasing access to and participation in the arts by every individual and child regardless of race, class, age, or geographic location.
  - preserving and promoting our nation's cultural heritage and indigenous arts forms.

- The NEA is in the unique position to fund touring programs and projects that have a direct impact on multiple communities nationwide. Recent NEA-funded projects of national significance, reaching thousands of communities across the country, include the Mayor's Institute on City Design; national broadcasts, such as *The Kennedy Center Presents*; national education initiatives, such as the Mars Millennium Project; and national tours by the Lincoln Center Jazz Orchestra and the Liz Lerman Dance Exchange.

How does the NEA support lifelong learning in the arts?

- The NEA's unique leadership role in local, state, and national partnerships and initiatives strengthens pre-K through 12th grade and adult education in the arts. In addition to supporting arts education opportunities for the pre-school years and for adults, the Endowment advocates a sequential education in the arts for all children that is linked to learning standards, taught by qualified teachers, and regularly engages artists and works of art.

- NEA-sponsored research and reports, such as the 1997 National Assessment of Educational Progress in the Arts, evaluate the status of and trends in arts education, and inform national discussions of state and local arts education policies. NEA research and policy initiatives continue to support the development, implementation, and dissemination of K-12 arts education programs and practices.

- Through the Education & Access grant category, the NEA directly supports exemplary projects in which arts organizations, artists, schools, and teachers collaborate to provide opportunities for adults and children to create, perform, and respond to artistic works.

- NEA Partnership Agreements with state arts agencies promote state arts education policy to include the arts in the school curriculum, and leverage state and local funds that support thousands of projects in communities nationwide.

How do the arts affect the economy?

- The nonprofit arts industry alone generates $36.8 billion annually in economic activity, supports 1.3 million jobs, and returns $3.4 billion to the federal government in income taxes.

- According to the 1990 U.S. census, the growth rate of artists' occupations in the workforce exceeded that of the overall labor force.

- America's creative industries are our nation's leading export with over $60 billion annually in overseas sales, including the output of artists and other creative workers in publishing, audiovisual, music, and recording and entertainment businesses. Domestically, they represent 5.68% of the Gross Domestic Product at $443.9 billion.

Do Washington bureaucrats decide what is good art?

- NEA grant applications are judged by ***citizen*** panels of laypeople and experts in particular arts fields, from diverse backgrounds, ***not*** by "government bureaucrats." Artistic excellence is the chief criterion by which projects are selected for funding.

Why not give all the money to the states?

- The states want a strong and effective partner at the federal level. Direct federal grants are necessary to ensure that arts organizations are able to make the best in the arts available to the public. At the same time, the state arts agencies rely upon federal leadership and funding in identifying and addressing cultural needs.

- A federal arts role is crucial to a thriving, well-funded cultural life for our nation. The not-for-profit arts depend on a delicate balance of public and private funding – with the National Endowment for the Arts in a strong leadership position. NEA grants are powerful fund-raising instruments. Each NEA dollar must be matched at least one to one with private or local dollars, raising many times more than the initial grant. On average, each NEA dollar attracts $12 from other sources.

- Only a federal agency can garner the resources to support nationally important work. The NEA has contributed to a diverse group of important national projects, such as the Vietnam Veterans Memorial, public television programs including *Great Performances* and *American Playhouse*, and folk arts apprenticeship programs.

- The NEA brokers partnerships among state and local agencies, and private organizations to promote and expand the availability of the arts throughout the country. With funds and technical assistance from the NEA, state arts councils in Tennessee, North Carolina, and Virginia have joined together with other partners including the National Park Service, state tourism and park

departments, the Eastern Band of Cherokee Indians, and heritage and folklife programs to develop and market heritage tourism trails as an economic development strategy to guide visitors to the cultural traditions of the three states' mountainous regions.

- Only a federal arts agency can provide the crucial leadership among other federal agencies in developing collaborations for arts programs in such areas of national impact as education reform, crime prevention initiatives, city design, public arts, and preservation of the nation's cultural heritage. For example, YouthARTS, a 1999 joint venture by the NEA, Department of Justice, and other agencies, foundations, and corporations, trains community organizations to engage at-risk youth in art programs on a community level as a means of positively affecting their skills, attitudes, and behaviors.

How would the NEA spend any appropriations increase in FY'01?

The National Endowment for the Arts has proposed an exciting new initiative called — Challenge America — which would use up to $50 million to address four broad goals:

- Connect arts organizations more closely with families and communities
- Provide access to the arts in underserved areas
- Encourage the development of cultural organizations in communities not previously served by the NEA
- Support and strengthen community arts organizations

Myths & Facts

Myth: Nothing has changed at the NEA.

- The NEA is a very different agency today than it was just five years ago. As a result of the 40% reduction in funding 1995, and in response to Congressional criticism, the NEA has been significantly restructured.

- The NEA no longer makes grants to individual artists, with the exception of literature and honorary jazz and folk arts grants.

- The NEA no longer funds seasonal support; grants are now awarded only for specific projects.

- States received an increase in their block grant formula to 40% of NEA funds.

- Priority funding is now given to NEA grant applications that encourage public knowledge, education, understanding, and appreciation of the arts and support projects in underserved populations.

- Grantees' reporting requirements have been tightened, and final grant payment is contingent upon approval of an interim report.

Myth: The NEA funds pornography.

- NEA funds are not used to support pornography. In a few cases, allegations of funding projects claimed to be pornographic were levied against the NEA; however, no direct or indirect NEA funds were used to support these kinds of projects.

- Over the NEA's 33-year history, so-called "objectionable" grants account for only 45 out of more than 112,000 grants awarded since the NEA's founding (*that is, four-one-hundredths of 1% of all grants*). Few public enterprises can claim such a low percentage of "objectionable" actions.

Myth: The NEA is welfare for cultural elitists.

- Through access- and outreach-related grants and grants to the states, the NEA has helped to make the arts accessible to millions of Americans who could otherwise not afford them; eliminating the NEA would actually relegate access to the arts to the "elite."

- Most NEA direct grants are aimed at making the arts more widely available by helping support community outreach projects, free and touring concerts, and educational initiatives that make major institutions accessible to all Americans.

- Interest in the arts is not relegated to the elite. According to the NEA's 1997 Survey of Public Participation in the Arts, half of the U.S. adult population, or 97 million people, attended at least one of seven arts forms; jazz, classical music, plays, opera, musical plays, ballet, or art museums.

Myth: The majority of NEA grants serve only the largest and wealthiest cities.

- NEA grants serve communities, both rural and urban, in all corners of the country through 1) direct grants, 2) the allocation of 40% of NEA funds for distribution by state arts agencies, and 3) touring exhibits and performances. Districts that do not receive direct grants still benefit from NEA funds passed through state arts agencies.

- In 1998, the NEA initiated the ArtsREACH program, designed to encourage grant application from arts organizations and community-based coalitions in 20 states considered underrepresented by direct NEA grants. The program supports the creation and implementation or implementation of cultural plans, primarily in rural areas and small towns.

Myth: A majority of Americans favor elimination of the NEA.

- A June 1996 poll conducted by Louis Harris found that a clear majority of the American people (79%) believe that "there should be federal, state, and local councils for the arts to...provide financial assistance to worthy arts organizations."

- More specifically, a 57% majority of the American people said they favor the *federal government* funding the arts, according to the Louis Harris Poll.

- In fact, the Harris poll found that a 56% majority say the American people would be willing to be taxed $10 more to have the federal government support the arts.

Eloquent Evidence:

Arts at the Core of Learning

There is a growing consensus among policy makers and parents that the arts should be an integral part of education.

The National Conference of State Legislatures emphasized the importance of the arts in all aspects of education in its 1992 comprehensive study, *Reinventing the Wheel: A Design for Student Achievement in the 21st Century.*

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In *Goals 2000: Educate America Act*, the arts are recognized as part of the core curriculum, alongside other challenging subject matter like English, mathematics, science, foreign languages and history.

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The *Improving America's School Act*, approved by Congress in 1994, reinforced the importance of the arts in relation to other subjects and as vital subjects in themselves.

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Twenty-eight states now require some study of the arts for high school graduation, a dramatic increase since 1980 when only two states included the arts. In some states, study in the arts is a requirement for college entrance and graduation requirements.

National Conference of State Legislatures, 1992

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Surveys show that a majority of parents think that the arts are as important as reading, writing, math, science, history or geography. More than half said they favored cuts in administration or sports in order to pay for arts classes. The vast majority of parents want their children to have more experience with the arts than they had when they were young.

Americans and the Arts VI, by Louis Harris, 1992

ELOQUENT EVIDENCE
Arts at the Core of Learning

A dramatic revolution in cognitive understanding began in the 1970's. Research now substantiates what some teachers and parents already knew intuitively — that the arts are critical to education and learning.

Most of the studies cited here are summarized in the recently completed *Schools, Communities and the Arts: A Research Compendium*, developed by the National Endowment for the Arts in cooperation with the Morrison Institute for Public Policy. Using set selection criteria, this compendium focuses on studies published since 1985 which employed sound methodologies.

"During the past quarter century, literally thousands of school-based programs have demonstrated beyond question that the arts can not only bring coherence to our fragmented academic world, but through the arts, students' performance in other academic disciplines can be enhanced as well." Ernest L. Boyer, president of the Carnegie Foundation for the Advancement of Teaching

More than a quarter million Americans serve on nearly 14,500 independent school boards and approximately 40,000 town, city and county councils across the country. The evidence presented here is addressed to this key audience. It is also addressed to anyone concerned about how children learn.

Although the arts remain undervalued in many school districts, this is changing as the connection between the arts and learning becomes clear and evident. Well-known and respected leaders now advocate the view put forth in 1984 by John I. Goodlad in *A Place Called School*, when he concluded that, "The arts are not an educational option; they are basic."

The value of arts education is now firmly grounded in theory and research. Although the hard-nosed, scientific language used in studies is often lacking in literary eloquence, the evidence accumulated is eloquent testimony to the remarkable relationship between learning, knowing, and the arts.



The arts are serious and rigorous academic subjects. They are an essential aspect of human knowing.

"Science will...produce the data..., but never the full meaning. For perceiving real significance, we shall need...most of all the brains of poets, [and] also those of artists, musicians, philosophers, historians, writers in general." Lewis Thomas, Scientist

The arts convey knowledge and meaning not learned through the study of other subjects. They represent a form of thinking and a way of knowing that is based in human imagination and judgment.

The arts delight students, but they are also intellectual disciplines of substance. Like language or mathematics, the arts involve the use of complex symbols to communicate. To attain competence in the arts, it is necessary to gain literacy with these symbol systems. Some, like music and painting, use non-verbal symbols; others, like poetry and song, use language in particular ways.

Arts teachers daily ask their students to engage in learning activities which require use of higher-order thinking skills like analysis, synthesis and evaluation. Arts education, then, is first of all an activity of the mind.

Creative activity is also a source of joy and wonder, while it bids its students to touch and taste and hear and see the world. Children are powerfully affected by storytelling, music, dance, and the visual arts. They often construct their understanding of the world around musical games, imaginative dramas and drawing.

This view of the arts as important ways of knowing and constructing knowledge finds its roots most notably in the philosophical work of Ernst Cassirer, Susanne Langer and Nelson Goodman and in the theories of many cognitive scientists.

Theories and Research That Support Art Instruction for Instrumental Outcomes, by Karen A. Hamblen, 1993

The arts have far-reaching potential to help students achieve education goals.

The groundbreaking theory of multiple intelligences, developed by Howard Gardner of Harvard University, broadens our view of how humans learn and realize their potentials. It shows that the arts can play a crucial role in improving students' ability to learn because they draw on a range of intelligences and learning styles, not just the linguistic and logical-mathematical intelligences upon which most schools are based.

Schools that incorporate music, art, drama, dance, and creative writing into the basic curriculum have found that teaching the arts has a significant effect on overall success in school. Because the arts are closely associated with important ideas and events in history, students who have a good background in the arts are likely to have a richer source of information and insight to draw upon, compared to those who do not study the arts.

For example, **students of the arts continue to outperform their non-arts peers on the Scholastic Assessment Test,** according to The College Entrance Examination Board. In 1995, SAT scores for students who studied the arts more than four years were 59 points **higher on the verbal** and 44 points **higher on the math** portion than students with no coursework or experience in the arts.
The College Board, Profile of SAT and Achievement Test Takers, 1995

It has also been documented that the arts have the potential to aid learning in specific areas, such as reading, writing, math and creativity. Each study has its own context and complexities that cannot be presented in this brief format. Readers are encouraged to seek more information.

Reading, Writing and Math Skills Can Be Enhanced Through the Arts

Many studies document the role of the arts in improving basic skills, the 3'Rs. Because of the mounting evidence linking the arts to basic learning, some researchers refer to the arts as "The Fourth R."

■ **Students improved an average of one to two months in reading for each month they participated in the "Learning to Read Through the Arts" program** in New York City. Students' writing also improved, the study revealed. "Learning to Read Through the Arts," an intensive, integrated arts curriculum, has been designated a model program by the National Diffusion Network and has been adopted by numerous schools and districts across the country.
Chapter 1 Developer/Demonstration Program: Learning to Read Through the Arts, 1992-93; Office of Educational Research, New York City Board of Education, 1993, 1981, 1978

■ **"Humanitas Program" students in Los Angeles high schools wrote higher quality essays, showed more conceptual understanding of history and made more interdisciplinary references than non-Humanitas students.** Low-achieving students made gains equivalent to those made by high-achieving students. The Humanitas program incorporates the arts into a broad humanities curriculum, drawing upon the relationship between literature, social studies and the arts. The program has reached 3,500 students in twenty high schools.
The Humanitas Program Evaluation 1990-91, by Pamela Aschbacher and Joan Herman, 1991

■ **The most gains in total reading, reading vocabulary and reading comprehension were made by elementary students in the "Spectra+" arts program in Ohio,** compared to the control group. The students also scored better in math comprehension.
The Schooled Mind: Do the Arts Make a Difference? An Empirical Evaluation of the Hamilton Fairfield SPECTRA+ Program, 1992-93, by Richard L. Luftig, 1994

■ **Vocabulary and reading comprehension were significantly improved for elementary students in the "Arts Alternatives" program in New Jersey.** A strong connection between drama skills and literacy was found in this program, which involved role-playing, improvisational techniques and story writing activities.

The Impact of an Improvisational Dramatics Program on Student Attitudes and Achievement, by Annette F. Gourgey, Jason Bosseau, and Judith Delgado, 1985

■ **The writing quality of elementary students was consistently and significantly improved by using drawing and drama techniques,** compared to the control group, which used only the discussion approach. Drama and drawing techniques allowed the student writer to test-out, evaluate, revise and integrate ideas before writing begins, thus significantly improving the results.

Drama and Drawing for Narrative Writing in Primary Grades, by Blaine H. Moore and Helen Caldwell, 1993

■ **Students made significant gains over the control group in language mechanics, total language and writing on the California Achievement Tests after participating in a special music and poetry program.**

The Cognitive and Behavioral Consequences of Using Music and Poetry in a Fourth Grade Language Arts Classroom, by Carolyn Carter Hudspeth, 1986





Creativity Is Naturally Developed Through the Arts

Every child has the innate urge and capacity to be artistically expressive. Arts education requires students to draw upon their creative abilities and to deepen them, as well. The benefit is that creative thinking, once learned early, lasts for a lifetime and can be applied in other endeavors.

■ **Total creativity measures were four times higher for elementary students in an arts curriculum** than for the control groups in two Ohio school districts. Gains were maintained and continued to improve in a second year evaluation.

The Schooled Mind: Do the Arts Make a Difference? An Empirical Evaluation of the Hamilton Fairfield SPECTRA+ Program, 1992-93, by Richard L. Luftig, 1994

■ **Originality and imagination scores were significantly higher for preschool children with disabilities after participation in a dance program** than for those participating in the adapted physical education program.

Effect of a Dance Program on the Creativity of Preschool Handicapped Children, by Danielle Jay, 1991

"Pyramids, cathedrals and rockets exist not because of geometry, theories of structures or thermodynamics, but because they were first a picture — literally a vision — in the minds of those who built them." Historian Eugene Ferguson



Student Engagement and Persistence Improve with an Arts-Based Curriculum

The arts can transform the classroom environment, making learning a lively, invigorating experience. With their emphasis on creative discovery and their ability to stimulate a variety of learning styles, the arts engender enthusiasm and motivation for learning. The arts also teach discipline, the value of sustained effort to achieve excellence, and the

concrete rewards of hard work. All these factors can encourage higher attendance and decrease drop-out rates.

"The process of studying and creating art in all of its distinct forms defines those qualities that are at the heart of education reform in the 1990's — creativity, perseverance, a sense of standards, and above all, a striving for excellence."
U.S. Secretary of Education, Richard W. Riley

■ **Classes were more interactive, there were more student-initiated topics and discussions, more time was devoted to literacy activities and problem-solving activities in schools using the arts-based "Different Ways of Knowing" program.** The program also produced significant positive effects on student achievement, motivation and engagement in learning.
Different Ways of Knowing: 1991-94 National Longitudinal Study Final Report, by James S. Catterall, 1995

■ **Students see relationships, question and analyze material, and clearly articulate thoughts through the "Humanitas Program."** These students also had significantly higher class attendance and were significantly less likely to drop out of school. They reported more positive perceptions about their academic abilities than did a comparison group. Teachers reported an overall new enthusiasm for teaching.
The Humanitas Program Evaluation 1990-91, by Pamela Aschbacher and Joan Herman, 1991

■ **The open and exploratory nature of the arts lessons in New York City's "Arts Partners" program allowed students to explore their "regular" subject areas more actively.** The students drew upon their learning from the "core" disciplines for much of the content for their art works, thus reinforcing academic achievement.
Arts and Cognition: A Study of the Relationship Between Arts Partners Programs and the Development of Higher Level Thinking Processes in Elementary and Junior High School Students, by Carol Fineberg, 1991

High-Risk Students Helped Through the Arts

"When I examine myself and my method of thought, I come to the conclusion that the gift of fantasy has meant more to me than my talent for absorbing knowledge." Albert Einstein

Many students find that the arts help them master academic skills. Drawing helps writing. Song and poetry make facts memorable. Drama makes history more vivid and real. Creative movement makes processes understandable. This is doubly true for the high-risk student, who often excels for the first time in an arts program.

Sometimes, the student who is not doing well in traditional academics might have an artistic talent that has not yet flowered. As the writers of *The Fourth R* point out: "Imagine what might happen to Leonardo da Vinci today if he were placed in the average American public school. This illegitimate son of a poor woman, a left-handed writer who loved to draw and challenge conventional thought, would be labeled an at-risk special education candidate..." Schools with an integrated arts curriculum might be better able to address the needs of students like da Vinci.

■ **High-risk elementary students with one year in the "Different Ways of Knowing" program gained 8 percentile points on standardized language arts tests; students with two years in the program gained 16 percentile points.** Non-program students showed no percentile gain in language arts. Students with three years in the program outscored non-program students with significantly higher report card grades in the core subject areas of language arts, math, reading and social studies. Participants showed significantly higher levels of engagement and increased beliefs that there is value in personal effort for achievement. In total, 920 elementary students in 52 classrooms were studied in this national longitudinal study in Los Angeles, south Boston and Cambridge, Massachusetts.
Different Ways of Knowing: 1991-94 National Longitudinal Study Final Report, by James S. Catterall, 1995

■ **Seventy-five percent of Manchester Craftsmen's Guild students go on to college.** An after-school program for at-risk high school students at a community arts center in Pittsburgh, the Guild's extraordinary success shows how valuable community arts groups can be to school districts.

Safe Havens, Portraits of Educational Effectiveness in Community Art Centers that Focus on Education in Economically Disadvantaged Communities, by Jessica Davis, 1993

■ **Fifth grade remedial readers using creative drama as a learning strategy scored consistently higher on the Metropolitan Reading Comprehension Test.** The drama readers' scores also showed a steady increase over the six-week period. The comparative group engaged in the same reading activities, followed by vocabulary lessons and discussion of the story.

The Effectiveness of Creative Drama as an Instructional Strategy to Enhance the Reading Comprehension Skills of Fifth-Grade Remedial Readers, by Sherry DuPont, 1992

■ **Drama techniques were an effective method for promoting facility in English as a second language among young children.** The "drama group" exhibited significantly greater improvement than the control group in total verbal output.

Enhancing the Practice of Drama in Education Through Research, by Lawrence O'Farrell, 1993



Understanding of One's Self and Others Expands with Arts Education

Based on what we know, what do students need in order to do well in school? Belief that success in school is possible is one of the most important factors for students. Positive self-perceptions have been shown repeatedly to aid the development of skills and learning.

Related to self-concept is an understanding of others. Cultural studies challenge students to respond to the world, to look beyond themselves and to see the connectedness of human society. The arts foster understanding of other cultures, their histories, symbols, myths, values and beliefs.

Projections about the demographic composition of the United States in the next 40 years show that the "minority" population will soon be the majority population. These projections have profound implications for educators, as they prepare our children for tomorrow's world.

■ **Students reported significantly improved attitudes relating to self-expression, trust, self-acceptance and acceptance of others in the "Arts Alternatives" program in New Jersey.**

The Impact of an Improvisational Dramatics Program on Student Attitudes and Achievement, by Annette F. Gourgey, Jason Bosseau and Judith Delgado, 1985

■ **Attitudes and perceptions toward Native Americans were changed through arts instruction.** In Arizona, music and cultural experiences were effective in diminishing fourth grade students' stereotypical views toward minority cultures.

North American Indian Music Instruction: Influences upon Attitudes, Cultural Perceptions, and Achievement, by Kay Louise Edwards, 1994

■ **Self-concept is positively enhanced through the arts, according to a review of 57 studies,** as are language acquisition, cognitive development, critical-thinking ability and social skills. The authors examined studies of measurable results in the emotional and social development of children. The relationship between music participation and self-concept was strongly in evidence.

The Effects of Arts and Music Education on Students' Self-Concept, by Jerry Trusty and Giacomo M. Oliva, 1994

■ **Fifth grade students derived satisfaction from their band experience regardless of their perception of their talents.** In a study of six elementary schools in a large suburban school district, students viewed their role as band members as part of their identity and benefited from both peer and adult recognition.

The Elementary Band Experience as Viewed by Students, Parents, Teachers and Administrators, by Cynthia Anne Leblanc, 1990

The Arts Prepare Students for Jobs

Skill requirements for all workers are going up, including those in production and support jobs. In the modern business environment, the ability to communicate, adapt, diagnose problems and find creative solutions is more important than ever before. These attributes can be nurtured and honed through studying the arts.

Arts education also plays a role in improving and maintaining a community's business climate. In a study of 142 businesses, most agreed that cultural amenities, including *arts education*, were important "quality of life" factors in their location decisions. Businesses say that schools are the most important vehicle for enhancing awareness of and interest in the arts.

A Study of the Perceptions of Business and Community Leaders Regarding the Economic Importance of the Arts and Arts Education in Mississippi, by Jorja Pound Turnipseed, Giacomo M. Oliva, Charles A. Campbell and Steven C. Hardin, 1991

■ **Communications skills were ranked as the second most important factor in hiring, a national employer study reveals.** Employers look at educational levels and certificates, but what is more important to employers is how the applicant presents himself or herself, in terms of attitude and communication skills.

Educational Quality of the Workforce National Employer Survey: First Findings, by Lisa Lynch and Robert Zemsky, 1995

■ **Arts education aids achievement of "core competencies"** needed for employment, according to a U.S. Labor Department's report (Secretary's Commission on Achieving Necessary Skills, SCANS). The arts are cited as important for certain "foundation" skills which include thinking creatively, problem solving, exercising individual responsibility, sociability and self-esteem.

The $36 Billion Nonprofit Arts Industry Is A Source of Future Employment for Students

There are jobs in the arts! It is an industry that provides substantial employment opportunities, about 1.3 million jobs per year, a fact sometimes overlooked by educators. The economic dimensions of the nonprofit arts sector are extensive at $36 billion. It jumps to $314 billion when the commercial arts sector is added.

Arts in the Local Economy, National Assembly of Local Arts Agencies, 1994
1992 State of the Arts Report, National Endowment for the Arts

"Out of a classroom of 30 children, maybe 10 will be employed in an arts-related occupation someday," says Rexford Brown of the Education Commission of the States. This factor alone shows the necessity of arts education in each and every one of our nation's schools.

Arts Education Partnership

The Arts Education Partnership is a private, nonprofit coalition of education, arts, business, philanthropic and government organizations that demonstrates and promotes the essential role of arts education in enabling all students to succeed in school, life and work.

The Partnership is administered by the Council of Chief State School Officers and the National Assembly of State Arts Agencies. It is supported by a cooperative agreement with the National Endowment for the Arts and the U.S. Department of Education, and by the contributions of its participating organizations.

For more information, contact the Arts Education Partnership, One Massachusetts Avenue, NW, Suite 700, Washington, DC 20001, 202-326-8693, or see its Web site at http://aep-arts.org.

RESOURCES FOR EDUCATORS AND PARENTS

Eloquent Evidence, Arts at the Core of Learning, by Elizabeth Murfee. We encourage broad distribution of this guide. Feel free to reproduce it and make it available to anyone who would benefit from it. Each study has its own context and complexities that cannot be presented in this brief format. Readers are encouraged to seek more information. Additional copies can be obtained from the National Assembly of State Arts Agencies, 1029 Vermont Avenue NW, Second Floor, Washington, DC 20005. Tel: 202-347-6352; fax: 202-737-0526. Email: nasaa@nasaa-arts.org. Web: http://www.nasaa-arts.org.

Schools, Communities, and the Arts: A Research Compendium, developed by the National Endowment for the Arts in cooperation with the Morrison Institute for Public Policy, can be purchased in print and diskette versions by contacting the Kennedy Center Alliance for Arts Education Network, Education Department, the John F. Kennedy Center for the Performing Arts, Washington, DC 20566-0001, 202-416-8845.

Arts Education in Public Elementary and Secondary Schools, the most current survey of the conditions of arts education, can be obtained from the National Center for Education Statistics, U.S. Department of Education, Rm. 418, 555 New Jersey Avenue NW, Washington, DC 20208; or contact Judi Carpenter 202-219-1333.

The Basic School, A Community for Learning, by Ernest Boyer, in which the arts are considered an essential understanding for all elementary school students, can be purchased from California Princeton Fulfillment Services, 1445 Lower Ferry Road, Ewing, NJ 08618, 800-777-4726.

Be Smart, Include Art: A Planning Kit for PTAs, can be obtained from The National PTA, 330 North Wabash Avenue, Suite 2100, Chicago, IL 60611.

State and local arts agencies and state alliances for arts education are important, useful resources. They often have abundant materials, resources, and expertise in arts education.

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Arts Education Partnership

NATIONAL ENDOWMENT FOR ARTS

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State Arts
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THE ATLANTA ARTS ACCORDS



WHEREAS public support for the arts at all levels in the United States has been critical in enhancing an American civilization—united through the arts and strengthened by diverse cultural expressions—to the point that we, as a nation, are now engaged in unprecedented and growing numbers as creators, performers and audience members;

WHEREAS *35* years of public support far the arts at the federal level and through 50 states, six special jurisdictions and in thousands of large and small cities and counties throughout the nation, have been an economic generator stimulating a healthy, vibrant, and growing nonprofit arts economy employing 1.3 million people in full-time jobs; returning $3.4 billion in federal income taxes, '$1.2 billion in state and $790 million in local government revenue, and has an overall economic impact of $37 billion;

WHEREAS public support for the arts has helped to acknowledge, recognize and inspire a growing number of Americans who participate in a booming cultural industry, who give voice to our culture, and who generously offer the fruits of their talents to young and old alike;

WHEREAS the institutions which foster and make accessible the work of artists enhance the ability of our citizens to participate in a more civil society, uniting us in understanding and appreciating our diverse cultural heritage, and empowering us to imagine and create a shared vision for the future;

THEREFORE be it resolved by the signatories of these Atlanta Arts Accords and by all who witness these proceedings that:
We extend great appreciation to the millions of individuals who contribute to the arts directly through their donations, public service and leadership as members of boards of directors and trustees-in every community; and who contribute to the arts indirectly through their tax dollars;

We acknowledge with sincere gratitude the leadership and investment on the part of businesses and foundations who provide the arts with human, financial, and material resources; and

We commit ourselves and encourage all elected and appointed officials at the federal, state and local levels — mayors; county commissioners; city and county managers; governors; legislators at the federal, state and local levels; and the President of the United States—to strengthen leadership and increase support for a sustainable, cultural economy which unselfishly provides a measure of public service defining our ultimate legacy as a as a nation.

Americans for the Arts

The Congressional Arts Caucus

National Assembly of State Arts Agencies

National Association of Counties

National Conference of State Legislatures

National Endowment for the Arts

National Governors Association

National League of Cities

United States Conference of Mayors

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Divider Title: **Sample Testimony and Speeches**

Ms. SLAUGHTER. Mr. Chairman, I rise to offer an amendment that will give badly needed relief to both the National Endowment for the Arts and the National Endowment for the Humanities. In particular, it would provide $10 million in additional funding for each agency.

For the past 4 years this body has missed a golden opportunity to benefit millions of Americans by choosing to level fund these two most important agencies. In fiscal year 1996 both received 40 percent reductions to their budgets, cuts from which very few agencies could possibly recover.

As a Member who has seen firsthand the positive and lasting effects of both the arts and humanities on Americans across the country, this is simply unacceptable. My amendment would take a small but important step towards reinvigorating the NEA and the NEH.

As we head into a new millenium, these modest increases will allow the agencies to spread the wonderful work that they do for people in every city, town, village, and Hamlet in America. The NEA and NEH have the power to change lives, and I firmly believe that now is the time to help them to do it.

With the intent of broadening its reach to more Americans, the National Endowment for the Arts recently proposed a $50 million Challenge America initiative. If fully funded, this program would allow the agency to make a thousand small- to medium-sized grants to communities that have previously been underserved by the agency.

Some of our colleagues have raised concerns that the NEA ignores numbers of our districts. While the arguments they made were extremely flawed, they did succeed in highlighting the need for this important program.

From the fields of rural America to the streets of our inner cities, the National Endowment for the Arts plans to spread the power of art. In addition, the agency has spent the past few years implementing reforms to make itself more accountable to the American people. I strongly believe that they have earned the opportunity to pursue this plan.

The arts are supported by such entities as the U.S. Conference of Mayors, the National Association of Counties, by the National Conference of State Legislatures, by the National Governors Association, the National League of Cities, and all State legislatures. It is time for the House of Representatives, Mr. Chairman, to get with the program.

Let me quote from the last paragraph of the chart here. It says, by these undersigned, the people I have just mentioned, "We commit ourselves and encourage all elected and appointed officials at the Federal, State, and local level, mayors, county commissioners, city and county managers, Governors, legislators at the Federal, State, and local levels, and the President of the United States to strengthen leadership and increase support for a sustainable cultural economy which unselfishly provides a measure of public service, defining our ultimate legacy as a Nation."

It seems that everyone in the United States is supporting this program. In addition, this agency, as I point out, has reorganized itself. These reorganizations that I spoke of earlier support the arts because they provide the economic benefits to our communities.

Last year, and this is very important, last year the $98 million allocated to the NEA provided the leadership and backbone for a $37 billion industry. For the price of 100th of 1 percent of the Federal budget, we help to create a system that supports 1.3 million full-time jobs in States, cities, towns, and villages across the country, providing back to the Treasury the $98 million, back into the Treasury. We got $3.4 billion in income taxes.

We also know the academic benefit and the academic impact that the arts have on children. As we learn more and more about the development of the human brain, it is becoming clear that instruction in the arts leads to improved scholastic achievement. In fact, a study conducted by the College Entrance Examination Board showed that students with 4 or more years of art classes raised their SAT scores by 53 points on the verbal and 35 points on the math portions of the exam.

In addition, we are now starting to learn about the positive effects of the arts on troubled youth. I am extremely impressed by a recent initiative known as the Youth Arts Development Project. This program is a collaboration between local arts agencies in Portland, San Antonio, and Atlanta, along with the Americans for the Arts, the United States Department of Justice, and the NEA.

The three cities involved evaluated current youth arts programs to determine their effectiveness in working with youth at risk, and the results were remarkable. Children in these programs gained valuable anger management skills and learned how to communicate their feelings without having to resort to violence. They developed self-esteem, and showed improvements in their attitudes toward their schools. They learned how to discipline themselves, Mr. Chairman, so they could successfully finish what they had started. As a result, evidence showed the children involved in these programs experienced fewer court referrals and less crime than children who were not in the program.

As impressive as they are, these results are not surprising when we understand the simple reason behind them: The arts provide children with the opportunity to express their fears, angers, and hopes, in a constructive manner that does not involve guns, drugs, or violence.

I urge my colleagues please to support these amendments.

I want to thank the gentleman from Ohio (Mr. REGULA) and the gentleman from Washington (Mr. DICKS). I know they worked very hard on the bill, and I appreciate everything they have done. However, we find that this is so important that we are going to ask this one time that we try to give these agencies some more so they can help every hamlet, everybody from the front porch to the auditorium in every city in the country.

Mr. HORN. Mr. Chairman, I move to strike the last word.

(Mr. HORN asked and was given permission to revise and extend his remarks.)

Mr. HORN. Mr. Chairman, I agree with the gentlewoman from New York (Ms. SLAUGHTER) that we owe a great debt to the chairman of this committee, the gentleman from Ohio (Mr. REGULA), and the gentleman from Washington (Mr. DICKS), the ranking Democrat. They have done a splendid job and I have voted with them on every item, but I am going to vote against the Members on this one.

The reason is simple. We have a new day in the National Endowment for the Arts and the National Endowment for the Humanities. Bill Ivey has come in and has been a superb administrator. He is a great communicator. The endowments are focused on peoples' real needs.

I grew up on a farm in rural America in a county that only had 13,000 people and was 60 miles long. I shall never forget that when I was 6 years old and my parents took me to a concert at the county high school. On the stage there was a beautiful symphony. It was the WPA symphony orchestra. The Works Progress Administration, funded musicians, artists, and writers during the Great Depression. The WPA put people to work in the thirties when one-third of Americans were unemployed.

Did that change my life? Absolutely. In high school, I became a music major and still maintain a deep interest in that field—an interest that I will never let go.

Even though I come from urban America, I want to see the arts and the humanities in every precinct, in every city and in every councilmanic district in America, be it urban or rural. Every one of our students should have an understanding of the arts, as the gentlewoman from New York has noted so often in her role as chairman of the Arts Caucus. The effect on the brain of music is amazing, and how people do a lot better when they have had that type of education.

What I want to stress today, however, is that there has been a change at NEA and NEH and we should increase their budget. We are taking the money from the Strategic Petroleum Reserves, that $20 million would provide $10 million to the arts endowment and the other $10 million to the National Endowment for the Humanities. All of these additional funds will go for projects. Not one penny would go for administration. That is a commitment from the administrator, Bill Ivey. We agree with that. These funds will mean additional opportunities throughout America.

Mr. Chairman, I would like to stress one aspect in particular, it is the results of the youth arts, youth at risk program, which was compiled by Caliber Associates under contract to the Office of Juvenile Justice and Delinquency Prevention in the Department of Justice. It has shown clearly and positively the impact on the skills, the attitudes, and the behaviors of the program participants. This helps demonstrate the constructive efforts of arts-based juvenile delinquency prevention and intervention programs.

The additional $10 million would go specifically to fund these important youth at risk programs. I think that is very important. That is prevention. We can help save individuals before they go down the wrong path again.

Opponents argue that not enough congressional districts receive funding from the NEA. That just is not true. NEA's grants in support allow orchestras, dance companies, performers to travel out of the major cities and reach the small towns and communities of this land. The new Challenge America initiative will go even further to address those concerns by continuing to expand the NEA's reach in underserved areas.

As for the humanities, what are they are doing? They are saving precious manuscripts, newspaper runs that go into the 19th century and into the 20th century. This material, because of the acid in the paper since the 1830s. That newsprint is very combustible and easily destroyed. It is important that the Nation's heritage be saved in every part of the country.

Every American has made our history as a nation. All of us are immigrants or sons and daughters of immigrants. That is where the $10 million is going, including the 50 States and the the six United States trust territories. We need to catalog and preserve the newspapers that have been in America since the 1690s.

I urge my colleagues to vote for this Slaughter amendment, and the $10 million for the arts endowment and the $10 million for the humanities. It is a drop in the bucket, given our heritage, given the need, given the response and the new type of administration we have there. I have not heard a complaint in 6 months on anything about either of those endowments.

It is long overdue that we increase their funds. This is simply an adjustment for inflation. I urge my colleagues to vote in support of this worthwhile amendment.

Mrs. JOHNSON of Connecticut. Mr. Chairman, I rise in strong support of this amendment. I would call the attention of my colleagues to Mr. Ivey's new program called Challenge America, because he is committed to doing exactly what this body has wanted the National Endowment for the Arts to do all along. He is challenging America at the neighborhood level to develop the arts in our schools, in our neighborhoods; to make partnerships between neighborhoods and old established art museums and symphony orchestras on a level and with a variety of creative approaches that simply is unprecedented.

Little tiny bits of money can leverage partnerships between businesses, schools, and outstanding art museums that are simply unprecedented.

Some have had the idea that the NEA does not affect them. I got a letter citing my district as one of the ones that did not get one brown cent from the NEA, and I want to tell the Members, that was so far off base it was really tragic. I have walked into schools in my home town and seen fifth graders with their shiny faces looking up at me and saying, you know, we are a HOT school. So what is a HOT school? A HOT school is a higher order of thinking school.

As we walk through these HOT schools, an NEA idea, NEA money, local money, school money, do Members know what they have to do to get a HOT school grant? The principal, the teachers, and the parents have to go to a summer education program that is at least a week and some years 2 weeks. When we get this approach in place, our kids have an opportunity to integrate the arts and every other aspect of learning that is unprecedented.

□ 1300

The kindergartners were doing self-portraits in the style of Miro. He is a very abstract painter, but when we see how he paints a head, think of the discussion among kids of communication, of self-concept, of cultural issues, of history, of our times.

So this little fifth grader was showing me how on the hallway these were the kindergartner's self-portraits in the style of Miro. And then she showed me in another hallway the fifth grader's renditions of Lascaux cave drawings as if they were in a Connecticut hillside in contemporary America.

Mr. Chairman, these kids are learning history, they are learning the arts, they are drawing themselves. Every 2 weeks they have an assembly at which kids perform. They read their poetry and their stories; and throughout this curriculum they are integrating the arts, the performing arts, communications.

When we came to the school, the kids were lined up. There were two people who followed me around all day drawing everything I did, two taking notes to write up everything that went on and so on and so forth.

These kids are in a public school system in a city with the old kind of inner city where the jobs have flown, the difficulty of property taxes supporting our education system is just a struggle every single year. And yet these kids's scores are going up like we would not believe because they are a HOT school in every sense of the word. And the idea that this kid would look at me and say, "We are a Higher Order of Thinking school" really blew me away.

The arts matter in our lives. The arts are not just about symphony orchestras and art museums, as important as they are. They do help our kids grow. They do help our kids learn, and the evidence, the research shows it. If a kid is exposed to the arts when they are young, they do better as an adult because their intuitive thinking has developed along with their logical thinking.

HOT schools, if our kid came home from school all excited because now his trumpet playing, his trombone, whatever it was, he has had the chance to learn to play with those who are experts in the music of Duke Ellington and compete in a high school jazz band competition and festival, we would not ask him who paid for it. He would not tell you it was the NEA because he probably did not know, but that is exactly what happened in the high school in the town next to me.

The New York City Ballet Hispanico was up at Plainville High School in my district. How else would they have an opportunity unless someone could help, that is, the Federal Government could help share that tremendous resource of New York City with the small towns around?

I urge support for this bill. It is just $10 million more for the NEA, $10 million more for the NEH, and we owe it to our kids.

Mrs. LOWEY. Mr. Chairman, I move to strike the requisite number of words.

Mr. Chairman, I rise in very strong support of the Slaughter amendment to make important increases to the NEA and the NEH. I do so not only as a proponent of Federal support for the arts and the humanities but also as one who has seen firsthand the inner workings of the NEA.

Along with the gentleman from North Carolina (Mr. BALLENGER), I have the privilege of serving as one of five congressional Members on the National Council on the Arts, which basically serves as the board of directors. In reviewing and voting on NEA grant applications, the members of the National Council take their responsibilities to United States taxpayers very seriously. They are united by their commitment to making the arts accessible to all Americans, which is what this debate is all about.

Mr. Chairman, we know that the arts are crucial to the development of our culture and our economy and beneficial to all our citizens.

This year, NEA Chairman Ivey unveiled a major new initiative called Challenge America which would further arts education outreach and organizational initiatives, particularly in underserved areas. At this bill's current funding level for the NEA, this worthy and creative initiative will remain unfunded.

We need to support this amendment to provide a Federal commitment to this program and the other important activities the NEA offers in our communities. Likewise, we know that the

National Endowment for the Humanities provides funding for student essay contests, teacher seminars, museum exhibitions, documentary films, research grants, public conferences and speakers and library-based reading and discussion programs. Through all of these programs, the NEH helps to provide a greater understanding of our Nation's history and culture.

One of the standards by which we judge a civilized society is the support it provides for the arts and the humanities. In comparison to other industrialized nations, the United States falls woefully behind in this area, even with a fully funded NEA. In a Nation of such wealth and cultural diversity it is a sad commentary on our priorities that year after year we must continue to fight about an agency that spends less than 40 cents per American each year and in return benefits students, artists, teachers, musicians, orchestras, theaters, dance companies, and their audiences across the country.

Polls overwhelmingly show that the American public supports Federal funding for the arts. And if those reasons are not compelling enough for some, let us just talk dollars and cents. For every one dollar the NEA spends it generates more than 11 times than that in private donations and economic activity. That is a huge economic return on the government's investment, and we certainly do not have to be from New York to see the impact of the arts on a region's economy.

Mr. Chairman, let us use this opportunity to begin to provide a level of resources to the NEA and the NEH which we can all be proud of. And I urge my colleagues to support this amendment and funding for cultural expression, celebration.

Ms. SLAUGHTER. Mr. Chairman, will the gentlewoman yield?

Mrs. LOWEY. I yield to the gentlewoman from New York.

Ms. SLAUGHTER. Mr. Chairman, I thank the gentlewoman from New York (Mrs. LOWEY) for yielding to me. It is very difficult for a southern-born woman to speak fast enough to get everything into 5 minutes, and so that I can finish the rest of my speech, if any of my colleagues would be generous enough to throw me 30 seconds or a minute, I would be grateful.

I need to talk about the National Endowment for the Humanities because it plays an important role in our society. For the past 35 years, that agency has been at the forefront of efforts to improve and promote education at the humanities level in school. At a time when our State and local governments are struggling to hire new teachers, this small amount of money goes a very long way towards making sure that teachers are well-trained in history, government, literature, civics and social studies.

Through its summer seminars and institutes for teachers, the NEH is working to enhance and expand the knowledge of our educators on such topics as the Lewis and Clark expedition and Homer's Iliad. Prior to the 36 percent cut in 1996, the NEH was able to offer close to a hundred of these seminars. This year, that number will be closer, unfortunately, to 29.

In addition, the NEH is using its Teaching With Technology Initiative to bring the humanities to life in the Information Age. Through the use of computers, educational software, and the World Wide Web, the NEH is ensuring that none of our students are left behind.

Mr. Chairman, as I said before, I completely understand the budgetary constraints that our chairman and ranking member are under and to that extent I applaud them for the wonderful work they have done. I particularly applaud their efforts to increase the budgets for the Smithsonian Institution, the Woodrow Wilson Center, the National Gallery of Art and the Kennedy Center. However, not all of our citizens have the ability to work or to travel to the Nation's Capital.

The CHAIRMAN. The time of the gentlewoman from New York (Mrs. LOWEY) has expired.

(On request of Mr. DICKS, and by unanimous consent, Mrs. LOWEY, was allowed to proceed for 2 additional minutes.)

Ms. SLAUGHTER. Mr. Chairman, if the gentlewoman would continue to yield, my amendment would simply expand our commitment to bringing the arts and humanities to the streets, the theaters, the schools and the front porches of all Americans. It does so by reducing the $20 million fund for the Strategic Petroleum Reserve, a program I also support, but I feel that it is vitally necessary that we do more for these agencies because they do so much for us.

Mr. Chairman, it is finally time in the House of Representatives to close the door on the tactics which have made the arts and humanities a political hostage for far too many years. The benefits that we receive for our economy, for our children, for our communities far outweigh the small financial investment that we are making. This amendment would simply provide a modest increase for two programs that have been ignored and antagonized for nearly 5 years. It is time now to correct this injustice.

I believe this is a reasonable amendment, a fair amendment, and a responsible amendment. I urge all of my colleagues to support it and add simply one thing and that is we have been assured that every cent of money, if this amendment passes, will be used for new grants.

Mr. SHAYS. Mr. Chairman, I move to strike the requisite number of words.

Mr. Chairman, I rise first to acknowledge the fact that for the last 4 years Congress has funded the NEA at $98 million and the NEH at $110.7 million. There has not been a change in this funding in 4 years. I feel extraordinarily compelled to come and speak in support of a modest amendment, really, offered by the gentleman from California (Mr. HORN) and the gentlewoman from New York (Ms. SLAUGHTER) to change this funding level by adding $10 million to the NEA for a total of $108 million and $10 million to the NEH for a total of $120.7 million. We are talking about an increase of only $10 million in each.

I rise in support of the Horn-Slaughter amendment because it's a very modest amendment which will have a large impact by bringing the arts to more communities previously underserved, like our inner-cities and rural areas, and by encouraging more support for preserving and promoting our cultural heritage.

Mr. Chairman, national support of the arts is a measure of the success of a thoughtful Nation. Funding for the NEA and the NEH helps thousands of performers who may not be celebrities but who enrich their lives by performing and who enrich the lives of everyone who enjoys their performance. They contribute, I think, to the soul of the community. Arts and humanities improve the lives of so many people, including children, the elderly and those on limited budgets who might not otherwise have the opportunity to see very beautiful art and enjoy enriching performances.

Mr. Chairman, as I said before, the NEA and the NEH have not received an increase in funding in 4 years, and I urge us to wake up and begin to fund sufficiently these two important government programs.

Mr. HINCHEY. Mr. Chairman, I move to strike the requisite number of words.

Mr. Chairman, I want to say also a few words in support of this amendment which allows the National Endowment for the Arts and the National Endowment for the Humanities to expand their outreach and educational efforts. What the endowments want to do and what we want them to do is support education and extend the excellent programs that they provide to all Americans.

For example, NEH has programs to provide training for elementary and high school teachers to help them update and improve their curriculum, they are popular, but NEH would like to reach more teachers and, therefore, obviously more students. NEH is developing web sites as well to provide material that teachers can use in their course work.

NEA is reaching out to minorities and getting children at risk in our cities interested in and excited about art. We have heard from Justice Department officials that these programs are enormously effective in reducing delinquency as well as an appreciation for the art itself.

Those are practical effects, but there are also intangible values as well. NEA and NEH help to build and develop our culture. They also help to democratize it, to demonstrate that art and music

are not the property of the wealthy and the elite alone but something that can enrich the lives of all of us.

In that sense, they belong in the Interior bill since it is the Interior bill that protects our beautiful places simply because they are beautiful and that offers recreation to our citizens because enjoyment and recreation is in and of itself a good.

Mr. Chairman, the increases we are requesting in this amendment are small, too small in my judgment, but they are an excellent investment. It is the culture we foster now that will be remembered for the next 100 years. This is a good amendment. I hope it has the support of the Members of the House.

Mrs. MORELLA. Mr. Chairman, I move to strike the requisite number of words.

Mr. Chairman, I rise in very strong support of the Slaughter-Horn amendment to add $10 million for the National Endowment for the Arts and the National Endowment for the Humanities. There are many reasons to support Federal funding for the NEA and the NEH. When the arts are allowed to put down roots in the culture of the community, they create jobs and they stimulate the economy. The nonprofit arts industry generates more than $36 billion annually. It generates $1.3 million jobs and returns more than $3 billion to the Federal Government in income taxes.

□ 1315

Arts programs are basic to a thorough education, improving students' communication skills, self-discipline and self-concept. Studies show that young people who study music indicate an increased ability in math. According to a study conducted by the College Entrance Examination Board in 1995, students who studied the arts more than 4 years scored 59 points higher than those with no arts background. That is pretty incredible.

Arts in education produces the kind of resourceful and creative problem solvers that employers prefer. The arts inspire creativity in all aspects of a person's life regardless of whether his or her career path leads to technology or engineering.

The humanities are a foundation for getting along in the world, for thinking and for learning. The NEH spends about 70 cents per person on the humanities, on history, English, literature, foreign languages, sociology, anthropology, and other disciplines.

I know that each of us in Congress can point to worthwhile projects in our districts that are aided by the NEA and the NEH.

In my district, Montgomery County, Maryland, the NEA funds the puppet theater at Glen Echo Park, just a few miles from the Capitol. It is a 200-seat theater created out of a portion of a historic ballroom at Glen Echo Park. The audience is usually made up of children accompanied by their families and teachers, representing the cultural and economic diversity of Maryland, Virginia, and the District of Columbia.

An NEA grant allows the puppet company to keep the ticket prices low so that many young families can attend the performances.

In my district, the NEH has provided Montgomery College with a $500,000 challenge grant to help create the Montgomery College Humanities Institute. This institute is a permanently endowed college-wide center for scholarly activity and public programming in the humanities.

In addition, the college is working in partnership with the Smithsonian Institute, using the resources that are available at the Smithsonian and providing internships for students who are interested in the humanities.

Both the arts and the humanities teach us who we were, who we are, and who we might be. Both are critical to free and a democratic society. It is important, even vital, that we support and encourage the promotion of the arts and humanities so that the rich and cultural story of our past can be made available to future generations.

I urge a "yes" vote on the Slaughter-Horn amendment.

Mr. FARR of California. Mr. Chairman, I move to strike the requisite number of words.

Mr. Chairman, I rise in support of this amendment. I want to ask my colleagues, look around us. Look at the room we are in and think about how much art has touched our lives, our daily lives. Art is our flag. Art is this Chamber. Around this Chamber is sculptured relief of 23 law givers who represent the humanities which we are trying to support.

This whole Capitol, the Nation's Capitol, is filled with art. It is one of the most attractive tourist places in America.

The engine of America's creativity is based in our arts and centered in our humanities. America's technology and leading technological advances are based on creativity.

Fortune 500 companies support the National Endowment for the Arts because they know that, if we are going to be the engine of creativity in the world, we are going to have to nurture our schools and our children and the populous of this great Nation in understanding how to express themselves in art form.

We need to remain the center of creativity, and we are only going to do that by nurturing the arts. We can do it in two forms. We can do it by private sector contributions, and we can do it by public sector contributions.

This issue is about public sector contributions. Why is that so important? Because there needs to be a leader in being able to determine how to best invest one's monies. That is why so many of the Fortune 500 companies support the National Endowment for the Arts because they put up corporate money to match that. And they want the leadership of the National Endowment to point out the direction that money ought to go. So we need to increase and keep that funding.

Frankly, the amount of money we put into the National Endowment for the Arts for the function it serves is absolutely embarrassing for this country. Many other countries in the world put more money into art creativity than this Nation does.

So I ask my colleagues, join us in supporting this amendment. I challenge my colleagues to think about it in their own lives. Think about it, whether my colleagues are walking around this Capitol, whether they are watching their children at play, about how this Nation was founded, and see the important role that arts and humanities play in the everyday theater of our own lives.

Support funding for the National Endowment for the Arts and the National Endowment for the Humanities. Support America. Make it stronger.

Testimony of Bill Ivey
Chairman of the National Endowment for the Arts
Before the Subcommittee on Interior
U.S. House of Representatives
April 28,1999

Thank you, Mr. Chairman and Members of the Interior Subcommittee. I appreciate the opportunity to testify today in support of the President's request of $150 million for the National Endowment for the Arts in fiscal year 2000.

This is a particular milestone for me. Although I've had the opportunity to meet with many of you in recent months, this is the first time I've appeared before a Congressional committee since becoming Chairman of the National Endowment for the Arts ten months ago. As many of you probably know, I came out of the non-profit sector having directed the Country Music Foundation in Nashville for twenty-seven years until 1998 when I was asked by the President to take this job. I am a folklorist by training, and my observation of the arts may be colored by a somewhat populist perspective. I have a vision of a nation where the arts play a central role in the lives of all Americans — where there is a bonding of artistic traditions and arts organizations with the communities they serve — where ethnic artistic traditions are encouraged and preserved, and the major institutions that advance the great European classical traditions find new ways of reaching out and connecting with their communities.

A New Direction

As the Chairman charged with leading the Endowment into the 21st Century, I felt it was important to undertake a complete reexamination of our operations, programs and funding priorities with a view toward putting the agency on a more business-like footing.

We've developed a new Strategic Plan containing seven explicit goals with measurable outcomes. We now have the ability to tell Congress and the American people what we intend to accomplish over the next few years — how many new communities we will reach, through direct grants, touring performances, festivals and the like. We will be able to measure the effectiveness of our arts education projects and our youth intervention projects.

Challenge America: Bringing the Arts Home

Out of the Strategic Planning process has grown Challenge America, a major new initiative for the year 2000 that will place the arts at the center of community life through partnerships with arts organizations, school districts, chambers of commerce, social service agencies, city parks departments, tourism and convention bureaus and state arts agencies. Challenge America grants, which will target communities that lack a significant arts presence, will focus on five primary areas outlined within the Strategic Plan: arts education; broadening access to the arts; after school programming for young people at risk; preservation of cultural heritage; and building community-based arts partnerships.

If Challenge America is fully funded we will make small- to medium-sized direct grants under a simplified and expedited application review process to 1,000 of these underserved communities. We will make larger grants to approximately 150 arts organizations for comprehensive outreach projects in their communities. We will develop 15 national initiatives that also will address the five basic Challenge America priorities in partnership with leading arts organizations and other Federal agencies. Finally, in accordance with ongoing Congressional policy, 40 percent of the new funds will be added to the state arts agencies partnership grants to support the Challenge America priorities in each state. All of the grants will be matched on at least a dollar for dollar basis with funds from other sources.

In many respects Challenge America builds on the key objectives of ArtsREACH, which was set up to strengthen arts activity in the twenty states with the fewest direct NEA grants. As a pilot program last year, ArtsREACH sent agency staff to conduct grant workshops and provide on-the-ground technical outreach in each of the eligible states. We subsequently distributed 84 ArtsREACH grants totaling $730,000 specifically for community-based programs in 71 separate communities.

Many of these communities had never applied for, nor received, a grant before. The Arts Council, Inc. of Huntsville, Alabama received its first grant to improve an arts education program they have had since the 1980's called Making Arts Grow in Children (MAGIC). Likewise the Henry A. Wallace Birthplace Foundation of Greenfield, Iowa, received its first grant for a series of after-school artist residencies for children and adults in the community. In all 84 grants went to places like Van Buren, Arkansas; Choteau, Montana; Johnson City, Tennessee; and Gillette, Wyoming.

One of our ArtsREACH grants went to an Alabama organization with which many of you are already familiar because it is a model of how an after-school arts program should work. Birmingham's Space One-Eleven works closely with economically and socially

disadvantaged young people when they are most at risk — during the after-school hours. At Space One-Eleven, children have a safe place to go, and an opportunity to engage in the creative process. There the children work with ceramics, and our $10,000 grant will help them establish a store-front laboratory to display and sell their artwork to people in the community. Challenge America will fund after-school youth arts projects in your communities. All of us know that the arts are a positive force for children. They give children a chance to be creative, to use their imagination and talents, to work cooperatively, and to communicate their thoughts in constructive ways through poetry, theater, dance and music.

With Challenge America, we will multiply this outreach effort many times over, encouraging applications and ensuring organizations in all 50 states a substantial expectation of success when they apply. $50 million of the President's budget request for NEA spending next year will go to Challenge America. I ask you for your support of that request.

YouthARTS: Arts Programs for Youth at Risk

While the positive influence of places like Space One-Eleven seems self-evident, until recently we've lacked the scientific data to prove it. So, over a period of recent years, we provided seed money and follow-up funding — in partnership with the Department of Justice, Americans for the Arts and the local arts councils in San Antonio, Texas; Portland, Oregon; and Fulton County, Georgia (Atlanta) — for a $2.3 million research project to examine the value of arts programming for young people in those three communities.

The research, which was reviewed by independent professional evaluators at Calibre Associates, looked at programs run by the three local arts agencies, and the results were unequivocal. The young people who participated in arts programs communicated more effectively. Their ability to complete tasks improved. Their attitudes, self-esteem and interest in school improved. They developed greater resistance to peer pressure, and perhaps most importantly, they had fewer court referrals. In Portland, only 22 percent of the 23 participants with pre- and post-program court information had a new court referral compared to the 47 percent of the 15 comparison youth that had new court referrals during the program period.

That study led to another partnership effort to create the YouthARTS toolkit, which was unveiled a few months ago. The toolkit is a fantastic multi-media package of invaluable information on how to create after-school arts programs in your own districts. I've brought a few copies with me, and I encourage you to take a look at it.

A More Accountable NEA

I commend you, Mr. Chairman and members of the subcommittee, for your efforts in recent years to make the National Endowment for the Arts a more accountable agency. We have worked hard to implement those changes. Subgrants and seasonal support were eliminated several years ago. These measures caused some understandable pain in the nonprofit arts community, but they were necessary to protect the integrity of the Endowment's application review process.

Regarding the issue of grant distribution, despite the claims of some of our critics, we are making progress in distributing grant dollars more equitably among the states. In 1998, thirty-five states received a proportionate increase over 1997.

The agency has added review criteria to take geographic location into consideration, as well as review criteria focused on the potential to reach underserved populations such as those in rural areas, culturally-diverse or ethnically-specific communities and individuals with disabilities. Application review panelists are being actively recruited from under-represented states, and panel appointments are being monitored to ensure that all states are represented. Grant awards are controlled to ensure that no state receives more than 15 percent of the total grant funds, excluding multi-state grants.

The addition of members of Congress to the National Council on the Arts has been a wonderfully innovative and positive experience for the agency and for the members of the Council, as well. I believe the opportunity to participate up-close in policy discussions and the grant review process has given the Congressional members a better understanding and appreciation of the agency and the way it serves the American public. I think it's given them a more complete understanding of the breadth of agency programming. At the same time, hearing from members of Congress has been good for the agency staff and the other members of the Council. Members of Congress face constituent pressures that have not always been well understood by the staff or Council members. Best of all, we have good communication and participation, and we're looking forward to meeting our new members representing the 106th Congress.

There are concerns, however, that the smaller size of the Council, which now stands at twenty members, six of whom are non-voting, has made it more difficult to assemble the necessary quorum of eight voting members. Simply put, our twenty-six member Council with the quorum set at fourteen left us a greater margin for error when members had schedule conflicts and were unable to attend the meetings.

In addition, the 12 Council members who left during the 1998 downsizing represented arts professions that now have no representation on the Council. The Council's organic

statute directs members to be selected,

> "So as collectively to provide an appropriate distribution of membership among the major art fields." (20 USC 955 (b)(3))

Currently, there are no members with expertise in music, folk arts, education, architecture or design, which is problematic because the Council is responsible for adjudicating applications in those areas. I would hope that you would consider a small increase in the Council size.

Individual Artists

Regarding the issue of individual artists, a few months ago, during a question and answer session after a speech in Chicago, I was asked about support for individual artists. I said that we wanted to "get back to the business of supporting individual artists." My remarks were widely reported in the press, and a number of people including some members of Congress have asked me to elaborate.

I believe that the statutory ban on grants to individual artists is fundamentally unfair. It punished the whole for the perceived indiscretions of a few. The Federal government doesn't cut off grants to individual scholars and scientists when a few recipients of those grants are exposed as fraudulent or incompetent. The work of scholars and scientists is viewed to be important to society as a whole. I believe that nurturing the nation's cultural heritage for the benefit of future generations is every bit as important.

I propose to spend some time over the next two years examining artists as a profession in the overall labor market and their role in society. Most American artists are underemployed. Most work at least part-time in other jobs to support themselves and their families while they continue their creative work. I would like the Endowment to undertake research, and to examine alternative mechanisms of supporting artists. Depending on the results of this work, I may come to Congress with a specific proposal. It may or may not include a request to restore grants, or it may involve some other approach entirely.

Moving Ahead

Mr. Chairman, we are ready to move ahead. If we want to build upon the successes of the past thirty-four years, and if we really want to place the arts in America where we know, in our hearts, they belong — at the very center of our lives — we must make the power of the arts available to all our citizens, and we must use that power to strengthen communities and families.

Through Challenge America the NEA will work with you to make this happen. I hope I have your support. Thank you for giving me the opportunity to appear before the committee today. I am happy to answer any questions that you may have.

AMERICANS FOR THE ARTS

Testimony in Support of FY 2000 Appropriations for the

National Endowment for the Arts

Submitted by the Honorable Michael Hightower

Vice Chair, Fulton County Government (Georgia)

on behalf of

Americans for the Arts

to

House Appropriations Subcommittee on Interior & Related Agencies

Chairman Ralph Regula

April 14, 1999

Michael H. Jordan
The CBS Corporation
Chair, National Policy Board

Fred Lazarus IV
The Maryland Institute,
College of Art
Chair, Governing Board

Robert L. Lynch
President and CEO

Mr. Chairman and Members of the Subcommittee:

Good afternoon Mr. Chairman, my name is Michael Hightower and I am the Vice Chair of Fulton County government and a past president of the National Association of Counties and currently the co-chair of its Arts and Culture Commission and a member of the Americans for the Arts Board of Directors.

I've come before your subcommittee today to testify in support of the President's FY 2000 budget request of $150 million for the National Endowment for the Arts. $50 million of this budget would fund a new NEA program entitled "Challenge America," which would significantly enhance available funding for arts programs for youth. As an elected leader in my community, I am very concerned about the future of our young people. That's why I want to share with you today the highlights of a project entitled **YouthARTS** that has had a *dramatic impact* in my community in deterring delinquent behavior and giving our kids hope for the future. Three years ago, the NEA and the U.S. Department of Justice took the lead in jointly funding this national evaluation project so that local arts agencies and cultural institutions across the nation would be able to design smarter arts programs to better reach at-risk youth in their local communities.

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The YouthARTS project was developed as a national test model to rigorously evaluate, document and disseminate "best practice" models and "lessons learned" of year-around after-school arts programs specifically designed to work with youth at risk. One of the primary goals of this project was to ascertain the measurable outcomes of preventing youth from getting involved in delinquent behavior by engaging them in community-based arts programs.

For three years, the local arts agencies in three diverse communities participated in this national test model that allowed evaluators contracted by the Department of Justice's Office of Juvenile Justice and Delinquency Prevention to poke and prod at the program design, establish and monitor control groups, and coordinate focus group sessions. These communities participating in the national test model include Portland, Oregon; San Antonio, Texas; and my community of Fulton County, Georgia.

For instance in Fulton County, our arts council developed a partnership with Fulton County Juvenile Court to serve truant "status offenders" ages 14-to-16 in our "Art at Work" program, where kids are given arts education and job-training opportunities to create artwork that would sell in the public gallery. The kids created beautiful furniture and mosaic tiles like this.

In order to provide a community-based, comprehensive arts program for youth at risk, the local arts agencies in these three test sites partnered with their local schools and PTAs, juvenile courts, social service agencies, and local arts organizations and artists. Arts programs were targeted for a range of youth ages 11-to-17 with some having previous juvenile records or others demonstrating various identified risk factors. Evaluators established two sets of groups to monitor in each community -- one group consisting of the youth participating in the arts-infused programs and a second "control group" of peers not participating in these arts programs. The Portland program was designed for youth ages 14-17, who had already been adjudicated for various juvenile crimes. The San Antonio program targeted youth ages 11-13, who had not been previously adjudicated but were referred to the program by principals and teachers as a prevention effort. And our Fulton County program targeted truant youth ages 14-16, who had been referred to the program by probation officers.

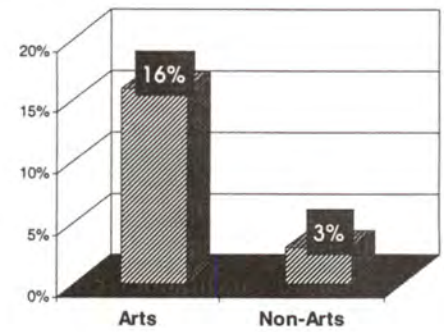
After three years of rigorous evaluation of these programs and of the youth participants' academic and juvenile court records, here's what we know. As compared to their respective control groups, the youth participating in these after-school arts programs demonstrated the following four measured outcomes:

1. They significantly decreased their frequency of delinquent behavior;
2. They increased their communication skills;
3. They improved their ability to work on tasks from start to finish; and
4. The number of youth experiencing new court referrals was reduced.

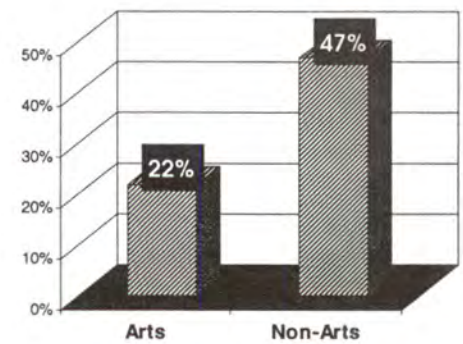
Mr. Chairman, please keep in mind that the YouthARTS project, for the first time ever, allows us to finally move away from the anecdotal and to now demonstrate the proof that arts programs for youth are highly effective in deterring delinquent behavior.

Highlights of the YouthARTS project funded by the National Endowment for the Arts and Evaluated by the U.S. Department of Justice's Office of Juvenile Justice

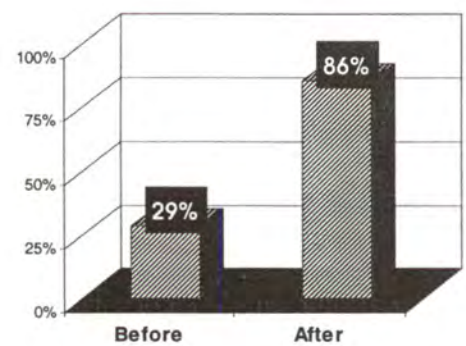
For instance in San Antonio, delinquent behavior among youth enrolled in the arts programs dropped 16 percent; whereas the non-arts control group's delinquency rate only dropped by 3 percent.



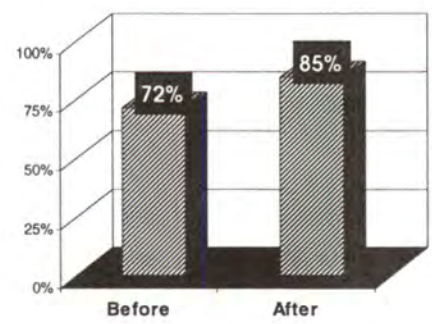
In Portland, only 22 percent of the arts program participants had new court referrals as opposed to the 47 percent rate among the non-arts comparison group.



In Fulton County, 86 percent of youth participating in the arts programs could communicate effectively with peers by the end of the program; whereas only 29 percent were able to effectively communicate at the beginning of the program.



In San Antonio, the 11-to-13 year old youth participating in after-school arts education programs increased their ability to work on tasks from start to finish by 13 percent. Today, 85 percent of the participating youth have achieved this success.



Mr. Chairman, we've all heard the alarming statistics of how thousands of kids drop out of school *every day*, the highest crime rate period among youth is the unsupervised after-school hours of 3:00 to 6:00pm and that we, as taxpayers, are spending billions of dollars annually incarcerating these young offenders. For this reason, the findings of the YouthARTS research are very timely and provide genuine opportunities for local communities to begin to stem the tide of juvenile delinquency with innovative *and proven* programs in the arts.

In order to share the best practices documented in the YouthARTS project, the NEA, Americans for the Arts and several corporations and foundations have funded the creation of a ***YouthARTS Toolkit***. This multi-media toolkit includes both training and presentation videos, a comprehensive step-by-step handbook, and a computer diskette providing communities everything from sample curriculum materials, parental consent forms, and youth contracts to evaluation forms and artist training guidelines.

I am pleased to say that 1,000 of these toolkits have already been disseminated to communities across the nation. In fact, the National Association of Counties purchased the first 200 kits to distribute to our state associations of counties and large and rural caucus members. We want to train our county commissioners to develop the most effective prevention programs through the arts for youth at risk. However, one of the key drawbacks will always be the funding to implement these programs.

This year, the President has requested a $50 million increase to the National Endowment for the Arts to specifically fund the new "Challenge America" program. One of the primary objectives of Challenge America is to help fund arts programs for youth at risk. Mr. Chairman, I know it must sound like a cliché to you by now, but I can tell you as a fellow elected official at the local level, the NEA's investment in these programs truly helps leverage both public and private dollars in the community. I urge this subcommittee to support the proposed budget of $150 million for the NEA.

Thank you.

DANCE/USA

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Testimony of Stuart Pimsler on FY2000 Appropriations for the National Endowment for the Arts

Submitted in cooperation with:
Stuart Pimsler Dance & Theater,
Dance/USA, and
American Arts Alliance
To the Subcommittee on Interior and Related Agencies Committee on Appropriations

United States House of Representatives
April 14, 1999

DISCLOSURE

Stuart Pimsler Dance & Theater received $10,000 from the National Endowment for the Arts Creation & Presentation category in FY98 for the Out of This World *project. In FY99, the company received $5,000 from the NEA for the expansion of the* Out of This World *project to additional sites. In FY95, Stuart Pimsler received a two-year choreographer's fellowship of $20,000 from the NEA.*

Dance/USA, the national service organization for not-for-profit professional dance, received $50,000 from the National Endowment for the Arts in FY98, $20,000 in FY97 and $12,000 in FY96.

American Arts Alliance, the principal advocacy organization for not-for-profit arts institutions, has not received any federal grants.

Good afternoon Mr. Chairman and members of the subcommittee. My name is Stuart Pimsler. I am the founder and co-artistic director of Stuart Pimsler Dance & Theater. I come before you today to speak on behalf of Dance/USA and the American Arts Alliance in support of the National Endowment for the Arts. I urge you appropriate $150 million for the agency, whose support is critical to thousands of arts organizations throughout the country, including my own. While this increase of $52 million is 53% of the NEA's current budget of $98 million, the NEA's budget makes up only 1/100th of 1% of the entire federal budget. The NEA, however, still serves as the single largest funder of the arts in our country.

I have been working as an American artist for almost twenty years. Since 1978, my partner Suzanne Costello and I have been artistic co-directors of Stuart Pimsler Dance & Theater, which was founded in New York City and is currently based in Columbus, Ohio. Our art, a blend of movement and text, has been and continues to be inspired by the art that lives in our lives. I talk about my aesthetic in terms of "the spectacle of the ordinary." The events of the everyday such as love, loss and personal relationships keep drawing me in as artistic wellsprings.

How to uncover the poetic irony of a particular moment? Today, standing before you, represents a particularly poetic kind of return for me. Twenty-six years ago I took my first modern dance class only a few miles from this present location. My first dance class was in the theater department at Catholic University, located in the N.E. part of Washington. At this same time I was in my second year of law school at Catholic University. To pay for my legal education, I worked as an investigator of race and sex discrimination for the Office of Equal Employment Opportunity at The Department of Labor. I graduated from the Columbus School of Law at Catholic University in 1974, passed the bar in the State of New York and closed that chapter of my life.

I have since been fortunate enough to return to D.C. with my performance company, Stuart Pimsler Dance & Theater, to perform at the Kennedy Center for Performing Arts, and The Dance Place, and to teach at various universities in D.C. and surrounding areas. However, this is my first invitation

since graduating from law school in D.C., to speak to a congressional subcommittee consisting of individuals who have had a similar type of legal training as myself. I am grateful for this opportunity to talk with you about a very conscious choice I made twenty-five years ago and how I have witnessed its impact on those I have worked with.

As a professional artist I continue to have a burning desire to be in a kind of work that contributes regularly, at a community level, to some of the difficult political, social and cultural issues impacting our country. This was one of the impulses that attracted me to the study of law and has been a guidepost for me as a working artist. Since 1978, my company and I have worked with a variety of diverse populations in communities throughout the country. We taught movement classes for three weeks to a high school wrestling team in Kettering, Ohio. We worked for eight weeks with three eighty-year-old individuals living in a Florida retirement community. We asked them to talk about their memories of travel over a lifetime and then scripted these stories into dialogue that they performed as part of a work called *Rest/Stop*. To view this work, audiences traveled on school buses to five different outdoor locations in Gainesville, Florida with the three seniors and their retirement community as one of the locations. Stuart Pimsler Dance & Theater was commissioned to create a work to celebrate the restoration of the Ohio Statehouse in Columbus. This work, performed on the grounds of the statehouse, included over forty performers, ranging in age from 8 to 77, and focused on the life of President McKinley as well as other persons and milestones emerging from the Statehouse's history.

I would like to share with you what may be the most meaningful work that I have experienced during my career. This work receives critical support from the National Endowment for the Arts. It is art making that reaches beyond the traditional stage into the community. It has attracted and been welcomed by other professional artists as well as individuals with little or no professional training—many of whom continue to speak about how it has changed their lives. The work that I am referring to is called *Caring for the Caregiver*.

Caring for the Caregiver is a program of commissioned performance works and workshops that invites healthcare professionals to address some of the difficult issues that they confront in their daily workplace. Since 1992, Suzanne Costello and I have worked with doctors, nurses, therapists, hospice staff, spiritual counselors, social workers, and nurse aides, among others in both urban and rural healthcare venues throughout the U.S., Canada and Israel. Our *Caring for the Caregiver* workshops start with healthcare personnel talking about the inspirations and frustrations from their workplace such as the knowledge learned from a patient and the ensuing grief from the loss of that patient. These discussions are then followed by movement interactions, usually done in pairs, where couples are asked to explore different ways of supporting and being supported by their partner. In a profession where human loss is experienced daily and time restraints prevent any time for processing these losses, our *Caring for the Caregiver* program has provided a critical outlet for the national healthcare community. The other component of our caregiver program is the creation of performance works that combine healthcare providers from the community with professional artists on stage.

These works such as *Still Life With Rose* and *Out of Our Hands* have focused on the legacy of memorable patients that the caregivers have worked with, and the emotional imprints left behind as

addressed by the performers. In many instances, the caregivers, in speaking about a personal frustration from a past work experience typically uncover a common dilemma that is readily identifiable by audiences.

Our most recent work, *Out of This World/ The Life After Life Project*, was commissioned by Ken Foster, executive director of the University of Arizona Presents and had its world premiere on March 7, 1998 at Centennial Hall, Tucson, Arizona. The work has since been presented by the Pittsburgh Dance Council, and The Shands Hospital Arts and Medicine Program at the University of Florida and will be presented June 4–5, 1999 in Columbus, Ohio. It explores the notion of afterlife through personal memory. In each of these cities, we recruited caregivers and professional artists through workshops, town meetings and performances to come together for periods as long as two-three months, to work five-six days per week for three-four hours each day. These casts, which have been comprised of a vast array of caregivers representing a broad-cross section of the healthcare workplace as well as a diverse cultural mix, have eloquently shared their personal recollections of past patients and clients. These recollections have then been edited and directed as some of the final performance material that is incorporated into the stage work, *Out of This World*. Caregiver participants, many of whom come off of twelve-hour shifts to a rehearsal, have passionately shared the impact their work with us has had. I would like to share some of their feedback with you (will read from letter excerpts of past participants).

When I was fifteen, my mother was killed in a car accident. Looking back, I believe that dealing with the tremendous loss heightened my awareness of the grief and loss that so many people experience in their daily lives. My work with caregivers has been deeply moving and satisfying for me, and it offers those who identify with suffering and loss a vehicle for their self-expression. Inevitably, as with any art that has an emotional resonance, this work is therapeutic—but its significance goes beyond. *Out of This World* is a moving performance work that includes as many as 60 individuals on stage in each community. It reaches deep into each community to invite caregivers to work with dancers and actors as well as a brass quintet, a children's choir and a music group indigenous to each site. It connects art to people where they live, often including individuals who may not have been inclined to participate in the making of art.

While making these connections, it also serves as an important source of public education, revealing the very human side of caregivers and their daily struggles and enormous courage in facing the reality of death. In several of the communities where *Out of This World* has been presented, arts in medicine programs have continued as a result of our work. Our caregiver participants have continued to meet and eventually go back into their communities to work with other caregivers in techniques that they have learned from us. In Gainesville, Florida dancers, musicians, doctors and nurses work with each other and then take their shared ideas into their patient's room. Imagine the meaningfulness and healing potential of a young child recovering from a bone marrow transplant moving with a spirited dancer in her hospital room.

I am very proud of my work that I have had the opportunity to relate to you today. However, my accounts represent but one chapter of a very significant community of artists working in this country today. Many of my colleagues throughout the United States, from Seattle to New York, from Cleveland to Maryland are creating art in the manner of community workers. Other artists that I

have had the pleasure of knowing are collaborating with persons with disabilities, incarcerated females, the elderly, homeless and other special populations to create work that humanizes the plight of these individuals.

These artists and myself are committed to our roles as guides, taking our work into communities that have been misunderstood or misrepresented and offering to our audiences new ways of seeing. At the same time, inviting nonprofessionals to engage in the creative process allows these individuals to connect their own lives to the making of art. This type of experiential connection has no substitute in terms of illuminating the power of creative expression as a form of spiritual healing and individual self-worth.

As you consider funding for the NEA, please remember the impact NEA supported programs like *Out of This World/The Life After Life* project have on communities throughout the country. Involvement in the arts no longer means buying a ticket and watching a performance. It can mean participating in, experiencing, and creating art, even for those who aren't "professionals." I urge you to appropriate the full $150 million requested for this worthy agency.

Thank you for the opportunity to testify before you today.

Stuart Pimsler *is a New York City native who has been creating dance/theater work for over twenty years. His work has been honored with a two-year Fellowship from the National Endowment for the Arts as well as a Major Fellowship and six individual fellowships from the Ohio Arts Council. Mr. Pimsler has been commissioned by the National Performance Network Creation Fund, the Jerome Foundation, the Wexner Center, Miami-Dade Community College, the Pittsburgh Dance Council, University of Minnesota, the Walker Art Center, the Pennsylvania Dance Theater, and most recently, the Asheville Contemporary Dance Theater. He has been a guest artist at colleges and universities throughout the U.S. and has been a faculty member of the American Dance Festival, Harvard Summer Dance Institute, and the Lin-Ya School for the Performing Arts, Kaohsiung, Taiwan. During April 1999, Mr. Pimsler and Ms. Costello will return to the University of Minnesota where, for a second time, they will be Sage Cowles Land Grant Chair guest artists.*

Mr. Pimsler first studied ballroom dancing with his father in the unfinished basement of their home on Long Island. He graduated from Franklin & Marshall College with an A.B. in English and has a J.D. from Catholic University School of Law. Mr. Pimsler was admitted to the New York State Bar and the following year was accepted as an M.F.A. Fellow in Dance at Connecticut College. His interest in personal history and human behavior as creative underpinnings for art-making was inspired by his graduate work with Martha Myers. Other important teachers for Mr. Pimsler have included Daniel Nagrin, scenic designer Ronald Aiji Kajiwara, and his family, wife/partner Suzanne Costello, their daughter Sophia Cecile, and son Gabriel Alexander.

As an artist activist and cultural organizer, Mr. Pimsler has served on the Board of Trustees of Dance/USA (1990–1997) as well as on the Steering Committee of the National Performance Network. He is a past chair of the Ohio Arts Council's Dance Panel and has served as panelist for Arts Midwest, Illinois Arts Council, Michigan Arts Council, Pennsylvania Council for the Arts, Delaware Arts Council, and the Bush Foundation.

Dance/USA, *the national service organization for not-for-profit, professional dance, seeks to advance the artform of dance by addressing the needs, concerns and interests of professional dance. To fulfill this mission, Dance/USA offers a variety of programs for its membership and the dance field, as well as works with organizations within and outside the arts field with whom common goals are shared.*

Dance/USA was founded in 1982 following the release of a report by the Task Force for a National Dance Organization, which called for the establishment of a national service organization for professional dance. Dance/USA's members include over 275 ballet, modern, ethnic, jazz and tap companies, dance service and presenting organizations, individuals, and other organizations nationwide.

Testimony submitted by

Joe M. Jefcoat
Director
Center for the Performing Arts
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on behalf of
Association of Performing Arts Presenters
and the American Arts Alliance

regarding
Federal Funding for the National Endowment for the Arts

before the
United States House of Representatives
Appropriations Subcommittee on Interior & Related Agencies

Wednesday, April 14, 1999

Good afternoon, Mr. Chairman and distinguished members of the committee. I would like to thank you for this opportunity to testify in support of the National Endowment for the Arts on behalf of the Association of Performing Arts Presenters and the American Arts Alliance. My name is Joe Jefcoat, and I am Director of the Center for the Performing Arts at The Pennsylvania State University in State College. Our location, nestled in the mountains of central Pennsylvania, is an important consideration when developing arts programs for our community.

Soon after moving to State College four years ago, I had my first local identity crisis. It was late in the afternoon prior to a concert and the artists were no where to be found. After several nervous hours, word finally arrived. The artists (who I chose not to embarrass in this national forum) had appeared as scheduled --- the only problem was one of location --- they were at the University of Pennsylvania in Philadelphia, not at our University Park campus in State College. Tales began to fly of another artist who at an earlier time had mistakenly landed in College Park, Maryland.

Hence, I present to you this map of the Commonwealth of Pennsylvania.

Located here, 3-4 hours from Pennsylvania's two major metropolitan areas --- "Pittsburgh, Ohio" and "Philadelphia, NJ" --- is a cultural and educational haven, a county with more than 80 arts and cultural organizations --- <u>each</u> serving a specific niche in the region and <u>all</u> contributing to the richness of this community known as "Happy Valley."

With a county population of only 125,000 or so, we have the distinct pleasure of having a cornucopia of profession, semi-professional and avocational arts organizations -- a symphony, a chamber orchestra, four community theaters, a summer equity theater, a classical music festival, a contemporary arts museum, three historical societies, three science museums and several summer arts festivals, just to mention a few.

These organizations add immeasurably to the vitality of our community. Surveys reveal that the bustling cultural environment is one of the top five reasons people enjoy living in Centre County and one of the attributes that attracts business and industry to central Pennsylvania.

It is not easy for these organizations. Our rural community does not have the big corporations, foundations, individual wealth and other revenue sources that are found in larger cities. In a state that, according to the last data I saw, ranks 47th in the nation in state support for higher education, the Center for the Performing Arts at Penn State must develop strong partnership with organizations locally and nationwide in order to attract the best in performance to central Pennsylvania and to keep ourselves afloat financially.

The federal government has an important role to play in assisting communities such as ours to provide access to the entire artistic repertory for all of our citizens. The National Endowment for the Arts has a distinguished history of providing resources, services and expertise to communities across the nation. As our market becomes increasingly global, their leadership is even more important.

The Center for Performing Arts presents 30-35 visiting artists and more than 100 performances by community-based artists annually. In addition the Center provides more than 75 free classes, lectures and discussion groups all open to the public. The Center works in collaboration with the Central Intermediate Unit 10 of the State Department of Education and public schools throughout Centre, Clearfield, Clinton, Blair, Mifflin and Huntington counties in the development of curricula-based programs and study materials.

We also work closely with community-based arts, social, health and youth organizations to assist them in achieving their individual goals and objectives. Such efforts are not exclusive to places like State College; presenters across the national are working hard to development strong educational and outreach programs.

I would like to emphasize the importance of federal support for touring companies based in our major cultural centers. Many of these artists are national treasures, not limited by state borders or local resources. They bring their unique perspectives to communities across America. They bring us ideas and images not readily available in our own communities; they help unify our nation though the sharing of their work.

State organizations tend to focus on work within state borders, hence federal support is essential to guarantee that these cultural resources are available from coast to coast.

Prior to my career as an arts administrator, I taught in the public schools of the deep south and in New York. I have seen the contributions that the arts make in the lives of children, youth and young adults. The arts have been proven to enhance cognitive development, build self-esteem, instill discipline, encourage teamwork, develop communication skills, diminish racial stereotypes, and improve problem-solving. As the total amount of factual information explodes, the ability to access, manipulate and apply knowledge to new situations is the key to our future. To develop a nation of logical and creative thinkers must be our goal for the 21st Century.

Perhaps the citizens in your districts have not been verbal advocates for the arts. I fear that our efforts have been directed elsewhere. We are presenting performances, conducting residencies, creating new works, teaching classes and facilitating community dialogue. We are developing caring citizens with an appreciation for the cultural diversity and creative expression that has made America great.

I hope when you return to your communities, you will talk to the people on the streets. Independent polls show a significant majority of Americans support federal funding of the arts. A majority are willing to pay an additional $10 in federal taxes if it went to the arts.

Throughout this testimony, I have mentioned several programs we are providing to our community that coincide perfectly with the goals of the NEA's new initiative, Challenge America, including arts education, youth at risk, access to the arts and community arts partnerships. Challenge America truly speaks to the heart of American communities.

In conclusion, Mr. Chairman and distinguished members of the committee,
I urge you to support the $150 million allocation proposed for the National Endowment for the Arts. The investment is so small for such an enormous return.

My sincere thanks for your consideration and best wishes from the citizens of Happy Valley.

DISCLOSURE STATEMENT

The Center for the Performing Arts at Penn State has not received any federal funds from the National Endowment for the Arts (NEA) during the current fiscal year or the two previous fiscal years.

Association of Performing Arts Presenters received $55,000 from the NEA to support a comprehensive assessment of the continuing needs of the presenting field (Planning and Stabilization) in fiscal year 1997.

American Arts Alliance does not receive any federal funds.

Testimony submitted by

John Schaefer
President
Research Corporation
Tucson, AZ

on behalf of
Center for Creative Photography
Association of Art Museum Directors
American Arts Alliance

regarding
Federal Funding
for
National Endowment for the Arts
National Endowment for the Humanities
Office of Museum Services
within
Institute of Museum and Library Services

before the
United States House of Representatives
Appropriations Subcommittee on Interior & Related Agencies

April 14, 1999

Disclaimer: Dr. John Schaefer has received no federal grants or contracts in the last two years. The Center for Creative Photography received $112,500 from IMLS and $50,000 from NEA in 1997-98; and $55,000 from NEA is 1998-99. The Association of Art Museum Directors and the American Arts Alliance have received no federal grants or contracts in the last two years.

Good afternoon, Mr. Chairman and distinguished members of the Committee. Thank you for the opportunity to testify in support of $150 million each for NEA and NEH; and $34 million for OMS in fiscal year 2000. I testify on behalf of the Center for Creative Photography in Tucson, Arizona, the Association of Art Museum Directors and the American Arts Alliance.

My name is John Schaefer. I am currently President of the Research Corporation. A foundation devoted to the advancement of science and technology. We award approximately $80 million annually, primarily to academic scientists. I am a chemist by training. However, it is not with my scientific hat that I address you today. Rather, I come to speak on behalf of the federal cultural agencies and their much beleaguered budgets.

The request of $150 million each for NEA and NEH; and $34 million for OMS is modest, for agencies that bring the arts and humanities to every state in the nation -- to rural communities, inner city neighborhoods and suburbs -- wherever people live, the arts are available.

I come to my support of the arts through the happy intersection of career and hobby -- I am passionate about photography. For over thirty years, it has been my constant companion. In 1973, as President of the University of Arizona, I had the opportunity to host an exhibition of the photographs of Ansel Adams. You can imagine my joy, as a practicing photographer, to be in the position of opening that exhibition.

In the course of my conversations with Adams, I learned that he had not committed his archive to any organization. It was with great enthusiasm that I discussed with him the possibility of a museum, devoted to photographers' archives. Eighteen months later, in May 1975, the Center for Creative Photography opened at the University of Arizona in Tucson, with the archives of Ansel Adams and five other renowned photographers. I consider the founding of the Center to be the single most important accomplishment of my eleven years as President of the university.

The premise of the Center is simple. Imagine that you are an undergraduate, a young photographer, or an experienced scholar and you suddenly have access to more than a half mile of shelves containing hundreds of thousands of negatives, contact sheets, letters to and from major figures in photography

and the arts, video-taped interviews, research files, diaries, scrapbooks, and tens of thousands of prints. This is the Center for Creative Photography.

Today, it houses more than forty significant archives. It is international in scope. It provides students and scholars with the opportunity to study the work of today's photographers, side by side with the masters of the field.

Ansel Adams is probably the best known American photographer in the world. He worked for the National Park Service to bring its message to the American public. For several years he also taught most of us what the wilderness looks like and how truly vast and beautiful our country is. Ansel loved his work so much that he entrusted his entire collection -- every photograph, negative, letter, description and diary to a public institution, so Americans everywhere could continue to see and learn about this beautiful country of ours.

How do you build an institution starting with a budget of $75,000 and a staff of three into one of the largest and finest collections of photography in the world? You do it with the help of a lot of talented and devoted people, and, with the help of NEA and OMS. Since 1977, the Center has received over $600,000 in grants from these two agencies. These grants have been matched, at least, one to one. When you add the required match, federal support is responsible for well over one million dollars in support to the Center. When you multiply the affect of the grants to the Center by the tens of thousands of grants given over the years, to institutions across the country, you begin to see the impact of federal support for the arts and humanities in our communities.

In Tucson, it is conservatively estimated that the arts annually generate over $200 million is local expenditures, which contribute more than seven million dollars in sales taxes. (Economic Impact of Nonprofit Arts in Tucson, 1992 by the Tucson-Pima Arts Council) It is safe to say that the arts and humanities do pay, and, one could add, with interest.

That's the large picture of what federal grants do for an institution and a community. Let me take a minute to focus on a specific problem we face. Thanks to photographers, like Ansel Adams, and a host of others, we have

seen an America that is more complex, diverse and beautiful than we had known before the advent of photography.

However, many of our most cherished early photographs come from nitrate negatives -- negatives, that if not properly preserved, will disappear. An increase in the NEA budget would permit the agency to fund a program called Challenge America which would include additional funding for cultural heritage and preservation.

Our debt to photographers of the past, and Americans of the future, is to preserve our precious American heritage. Additional preservation funds will help us preserve what we cannot afford to lose.

Thank you.

the 1999 ~~Nancy Hanks~~ Lecture

on Arts and Public Policy



PHOTO BY JILL KREMENTZ

Lecturer

Wendy Wasserstein

The 12th Annual Nancy Hanks Lecture
Presented by Americans for the Arts
in conjunction with Arts Advocacy Day

THIS LECTURE WAS PRESENTED ON THE STAGE OF *FULL MOON* IN THE EISENHOWER THEATRE OF THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS.

Thank you. It's truly an honor to be here today. I've always wanted to be in *Full Moon,* and this is the only way I figured out how to do it. So in two hours, I'll be on that moon with the great Bill Irwin.

The other night at a New York dinner party at Liz Robbins' house, the arts lobbyist, I sat next to Jim Robinson, the chairman of *Scholastic Magazine,* who said to me, "I hear you're giving the Nancy Hanks lecture." He went on to tell me that Nancy Hanks was on his board and what an extraordinary woman she was. He said, "She single-handily changed arts funding in this country, and she also taught me a very important lesson. She told me you have to know when to ask for help." So for the extraordinary Nancy Hanks, and her legacy, I hope tonight can offer some deep appreciation and a little help from a friend.

When I look back on my own childhood, I would say in many ways the arts saved my life.

When I look back on my own childhood, I would say in many ways the arts saved my life. Well, if not saved then gave it all the shape and a purpose. I'm often asked how I started writing plays. I can assure you that my nice Jewish parents never said to me, "Wendy, darling, please, please go into the not-for-profit theater. Whatever you do, we want you to have a life that is as financially insecure as possible. Please date actors. Rely on the kindness of critics and for heaven's sake, have no responsible health insurance."

Well, this was definitely not the message sent to me. However, when I was young, my parents did send me to dancing school for the usual ballet and tap dancing lessons in the hope that I would become well-rounded. I've always thought that my well-roundedness went directly to my hips.

Actually my dancing school was the June Taylor School of Dance, home of the Jackie Gleason dancers. I've often told friends that I'm not the only person I know whose seminal influences were June Taylor and Robert Brustein. After dancing school, my parents always took me, in their words, "to take in a play." We saw a very eclectic mix of Broadway and off-Broadway. I will never forget sitting in the front row of Edward Albee's *Seascape*, with my parents, Morris and Lola.

IT WAS ALSO DURING A PERFORMANCE OF *NO TIME FOR SERGEANTS*, WHEN I WAS TEN, THAT I BEGAN ASKING MYSELF WHY AREN'T THERE ANY GIRLS, WHO SEEM TO BE LIKE ME, ON STAGE? Frankly, that was when I formed an esthetic. For children, theater opens possibilities for the imagination. All you need are people and a light switch.

At about the same time my parents took me to the theater, my older sister, Sandra, began bringing me to the New York City Ballet. We gasped at Edward Villela and Jacques D'Amboise in the *Apollo* and *Stars and Stripes.* For me, the epitome of feminine grace was not the Hollywood idols of that time, like Sandra Dee, but the glorious ballerinas I saw on the City Center stage.

Where as adolescent life was completely chaotic; in the ballet, passion and exuberance were brilliantly contained. In fact, I still find one of the greatest solaces in life going to the ballet. In a world of spin, image makers and manipulated perceptions, the discipline and artistry of dance reminds me that there is a form of human achievement that is unarguably and profoundly true.

I BELIEVE IT IS IMPOSSIBLE TO SEPARATE THE ARTS FROM EDUCATION. As a child, I was diagnosed as someone with a reading problem at an early age. Words in books flew around the room for me. And I always thought I later wrote plays because there were no footnotes and no one could see my spelling or punctuation.

But at my elementary school there was a dancing teacher who took us to Prospect Park with a drum and called out colors as we danced. Of course, in retrospect, it sounds like a Brooklyn version of *Summerhill*, but for me it was an outlet of exuberance and creativity. We also put on plays at our school. Mini versions of Shakespeare. I'll never forget Caesar appearing in his mother's butterfly, Martex sheets. And I can still play Mendelssohn's score for *A Midsummer's Night Dream* on a triangle, though I'm not often asked to.

Most of the students from those early productions did not become playwrights or actors. But we did learn that there was a form of work in which people come together to create an entity in which they all deeply care about. We also learned discipline. If you rehearsed and studied your lines, ultimately you'd have a better time.

Arts for children is not simply icing on the cake. It is a way of including everyone in a joint and joyous venture. Moreover, for those children with imaginations, it's a way to build confidence in their uniqueness.

I AM OFTEN ASKED HOW MY FIRST PLAY WAS DONE. Frankly, my mother, Lola, was walking down the street and ran into Louise Roberts, the former secretary at the June Taylor School of Dance. Louise asked my mother, "How's Wendy?" Lola began hyperventilating, "Wendy isn't going to law school, she's not marrying a lawyer and now she's writing plays!"

I think to soothe my mother's spirits, Louise told her that she now was in charge of a new not-for-profit dancing school called the Clark Center which was across the hall from Playwrights Horizons at the Y on Eighth Avenue and 52nd Street. She said she would give Bob Moss, the artistic director of that theater, my play. I have been associated with the theater now for twenty-five years.

Not-for-profit arts institutions are often pioneers in urban revival.

I am telling you that story not to go on and on about my mother, which I could do at length, but to underline that my generation of playwrights has been nurtured by the not-for-profit system. I remember when Playwrights Horizons moved from the Y to 42nd Street and the former Maidman Playhouse. In fact, the Sex Institute of Technology was still upstairs.

We had a gala opening when Joan Mondale came to christen Theater Row. Not-for-profit arts institutions are often pioneers in urban revival. The new 42nd Street, the Disney restored theaters and E walks would not be there today if arts organizations, sponsored by the Endowments, local arts councils and artistic directors, like Andre Bishop, had not taken the initiative to change the urban landscape.

Of course, standing before you today, I know I am preaching to the converted. I don't have to convince you of the importance of theater, dance or any of the performing arts or that new plays in this country are nurtured in the not-for-profit system from Washington State, Seattle Rep, to this stage right here at the Kennedy Center.

You know that one of the few continuing national communities are those established

every time an audience attends a live theatrical event. We laugh together, cry together and listen together. You also know that in a country obsessed with the millennium, the true character of a nation is defined by its cultural life. If we all know this, why are the arts in this country prone to slipping under a narrow definition, "Elitist?"

One of the few continuing national communities are those established every time an audience attends a live theatrical event.

A few years ago, I came to Washington to lobby for individual grants to authors with a group called Poets and Writers. I came with the actors Melanie Griffith, Joanne Woodward and the author, Walter Mosley. At that time, Jane Alexander, who had been on Broadway in my play *The Sisters Rosensweig*, was the chairwoman of the National Endowment for the Arts. At that point, the then-Speaker of the House had refused to meet with her. At a breakfast that morning, the Speaker arrived and told Miss Griffith if his novel was ever made into a film, he had two parts for her.

During coffee, I was asked to talk about my NEA grant. I mentioned that I had won a $12,000 grant in 1984 that aided me in completing my play, *The Heidi Chronicles,* and in my mind, that was a small investment for a play that ran on Broadway for two years, toured the country for two years and kept many people employed and many inner cities lively. The Speaker looked up at me and said, "You know Arthur Murray never needed a grant to write a play."

Now from my years of dancing school, I know who Arthur Murray is. I even know his autobiography is called *Put a Little Fun in Your Life — Try Dancing.* But I was quiet. I knew we needed the funding. On my way out, the Speaker turned to me and said, "I'm terribly sorry, I meant Arthur Miller." I replied, "Yes, and he did have a grant. It was called the WPA."

It's a good story and by the way, we did save those grants. But it's not as relevant as the congressman I met that day who told me, sure, his daughter loved her ballet class but that didn't mean the government should fund it. The arts he said were extracurricular. Furthermore, they were no longer the popular culture. This is far more disturbing than the Murray/Miller controversy.

Not-for-profit arts in America are a $37 billion dollar industry. Individually we read statistics that opera is thriving, and museum exhibits have given Jackson Pollak and Van Gogh rock star status. So if everything is on the upswing, why is there still a lingering fear that the arts remain not a priority but a national extracurricular activity?

I remember the year I won a Guggenheim grant for playwriting. I felt enormous pride as if I had received a mandate to continue my work. But when I called my father and told him I had won an $18,000 grant, he said to me, "No daughter of mine is going on welfare!"

IT'S ANOTHER FUNNY STORY. But the truth is that for a grant with the distinguished reputation of a Guggenheim, it is a very small amount of money when you consider what a first year lawyer or marketing researcher is paid in our country. It reflects a question of priorities. How much do we really value our artists? Are we giving them a message that to be successful is to find approval in the commercial arena? Has the word "elitist" crept in because the American public has been skewed to believe that artists don't work for a living?

The arts for all their strength remain valuable. We are a constant source of hot buttons and politicizations. At the slightest whiff of controversy, we are forced to fear that all funding will disappear. Anyone who speaks out about the NEA will be asked inevitably about Maplethorpe, Karen Finley and now I'm sure, sub-commandante Marcos.

THE POINT IS IF THERE WAS A CLEAR-CUT COMMITMENT TO THE ARTS, THEN WE ACTUALLY COULD HAVE A DIALOGUE. Arts administrators are constantly forced to second-guess censors. Arts are by their nature controversial. Except in a society of socialist realists. Furthermore, our hot buttons seem to be about books and plays that those who hold the most adamant opinions have never seen. Bill Ivy, backstage, just told me the tide is turning. He had just met with 37 Congress people. Well, let's hope this is just the beginning of a big-time, permanent comeback.

The arts reflect profoundly the most democratic credo, the belief in an individual vision or voice. Our popular culture on the other hand, be it Hollywood or television, is based on a common denominator. When a movie previews, an audience votes on note cards if they did or didn't like the ending. A producer will re-shoot a film in the hopes that he can fulfill the audience's expectation and sell more tickets. On the other hand, I remember distinctly an evening during a preview performance of *The Heidi Chronicles* when Joan Allen asked me if I minded if she said an "a" instead of a "the" in a certain line. There is no where that respects the integrity of creation more than the arts.

At the O'Neill Theater Center conference every summer, Lloyd Richards would begin by saying the conference was devoted to the playwright and to each one of us finding his or her distinctive voice. The arts' belief in human potential gives each of us – both the audience and the creator – pride in our society's ability to nurture individuals.

Is it elitist not to search for a common denominator? Is it elitist to believe in an individual's ability to craft his or her talent? At another dinner recently, the eminent sociologist Robert Mentor said to me, "Why is it that individual excellence is celebrated in sports but questioned in the arts?" Why is it that we sit in awe of the basketball superstar Michael Jordan and of course, Michael Jordan, the chairman of this board, but we believe that artists with similar outstanding talents should not be funded?

Why can't we celebrate the excellence of our artists without the undertow of elitism? There is no reason for our arts culture to be siphoned off to a marginal position from our national culture. No one wants to see Xeroxes every night but no one wants to see *Lethal Weapon IV* every night either. The truth is the national culture is a texture of both. But that will become more and more one-sided unless we make the arts a part of the next generation of Americans' lives.

I believe I became an artist because I had the good fortune of being taken to plays when I was young. Coming of age at a time when women's voices were suddenly being heard was further incentive to create.

The arts reflect profoundly the most democratic credo, the belief in an individual vision or voice.

THE HABIT OF THE ARTS AS A SOURCE OF INSPIRATION STARTS YOUNG. It is the job of all of us here to make them accessible to young Americans. It is also, I believe, the responsibility of all American artists to somehow contribute beyond their own work to the future of their art form.



The arts are the soul of a nation. They are also a culture's reflection of itself.

Because the theater meant so much to me in my youth, I started a program at The Theater Development Fund this year to take New York City High School students to plays. My theory was I would put them in touch with my world, and I would see if it had any relevancy to them. I wanted students who were bright but had no previous interest in the theater, getting an agent, or meeting Drew Barrymore.

We chose eight DeWitt Clinton High School seniors, a mostly low-income high school in the Bronx. DeWitt Clinton, by the way, is the alma mater of Arthur Gelb from *The New York Times,* Neil Simon and Ralph Lauren. This is the next generation. Our goal was to see eight plays, have post-play discussions and for them to keep a journal.

The first play we saw was *On The Town.* Afterwards, we went out for pizza. They loved the music. They thought it was really modern. I told them who Leonard Bernstein was. As we talked, they told me they liked it a lot. I explained Betty Comden and Adolph Green were New Yorkers who had written this show when they were each twenty-four. At the end of our afternoon, I asked them if they would recommend the show to friends, and they said to me, "No, it's not cool to go to plays."

NOT COOL TO GO TO PLAYS IS ALL OF OUR ISSUE. Of course it's not cool to go to plays if the price is $60 a ticket. No high school student from a low-income or middle-income family could recommend that. But it's also not cool if you're told in advance that it had nothing to do with your world. A bright boy in my group told me his friends made fun of him when he signed up to be in our pilot project. "What do you want to do that for?" What's not cool is when the arts are perceived as something that's "good" for you like gym or remedial math. In fact, I'd say over the past twenty years, the image of gym has wildly improved while the image of the arts has dimmed.

The arts are the soul of a nation. They are also a culture's reflection of itself. In the arts, the students from DeWitt Clinton could find the power to express themselves and the world they hope to create. For both the not-for-profit sector and the profit entertainment industry, it is for all our benefit to have a generation of Americans who will each individually question ethics, morality, character, humor and what beauty really is.

For every congressman who would say the arts are elitist, I would answer museums, plays and dance are not responsible for violence in elementary schools or hopelessness in adolescence. If the American family is changing and socio-religious structure is

changing, one sure way to find identity, commitment and joy is through the arts.

There has never been a time when there has been more information about weekend grosses, how much money movie stars are getting for their next picture or what Gwyneth Paltrow did or didn't eat last night. But these are not the ideas that form the conscience of a nation.

I next took my DeWitt Clinton seniors to see the musical *Parade* based on the book by Alfred Uhry about the lynching of Leo Frank in Atlanta. Afterwards, we sat backstage at Lincoln Center as the stage manager, Roy Harris, explained to them the mechanics of the scenery. We talked about the play, its theme of anti-Semitism and the entire issue of prejudice and race. They told me they had no idea that it was possible to lynch a white man in Atlanta. They told me it gave them a new perspective on their world.

When I told them that Hollywood filmmakers who determine which audiences will go to which film, would never assume that they would like *Parade*, they told me, "They don't know anything about us! They think they do, but they don't."

THE ARTS GIVE A GENERATION THE ABILITY TO DEFINE ITS OWN TIME. It seems to me on a very grassroots level, the future survival of the arts in this country may have something to do with the artists, playwrights and dancers opening their worlds to the next generation. If painters could take eight DeWitt Clinton students to a museum for a year, if a dancer could take students in Chicago to performances, if a musician could take sophomores to concerts in Atlanta, we might, on a fundamental level, rebuild a constituency and eliminate the curse word of "elitism."

There is nothing more inspiring for students than to meet an artist who has managed to make a life of creation. Whether the students become playwrights or merely learn to love their work and think for themselves. And, frankly, there's nothing more inspirational for an artist than being in touch with the future.

Recently I read an article about a playwright's work which said the author writes well but writes wrong. The arts, our culture's form of self expression, seems to consistently get bogged down in issues of what is right and wrong, correct and incorrect, for us to do and say. There seems to be an impossible agenda on all sides that the arts must live up to. Perhaps it is finally time to celebrate excellence, to celebrate craft, discipline, ideas and creation.

Not only am I a recipient of a NEA grant, but I have also been the chairperson of two NEA panels. The panel system works. Extraordinary plays have emerged from grants made to those authors. Maybe it's time we stop constantly turning inwardly fearful and instead, figure out a way to move stronger into the future. The entire budget for grants to individual authors could not buy a Hollywood producer's summer share.

We are not dealing with an obvious national mandate, and it's time we did. A national campaign, co-sponsored by a partnership of the entertainment industry and the not-for-profit arts agencies, could vastly improve the image of the arts. The world of movies, television, graphic design and high technology is all fed by those of us who developed a specific voice or craft in the not-for-profit arena. If the profit world is so enthused by our achievements, isn't it time they give back to initiators?

The decision to limit the arts is in fact elitist.

Once, when advocating arts in the school, a

funder asked me how could I possibly believe the arts were more important than health or science? For a moment I felt like Marie Antoinette demanding "let them eat ballet." But frankly, I don't believe the arts are extracurricular. A society is defined by its culture and that culture begins in early education. We must respect the potential of our children as opposed to deciding that only a few deserve to experience the joy of creation. The decision to limit the arts is in fact elitist.

It seems to me on a very grassroots level, the future survival of the arts in this country may have something to do with the artists, playwrights and dancers opening their worlds to the next generation.

Finally, there must be a more creative form of subsidy. Recently I was at a dinner for the Guggenheim Foundation in which Vartan Gregorian and the novelist Michael Cunningham both said that receiving that grant changed their lives. In other words, incentive goes a long way. If this society won't support its artists, or can't support its artists, at least we could signal to them our hopes for their work and our support.

Being an artist is an unbearably lonely job. Having an incentive for continuing work is one way to keep a community, if not fully subsidized, then at least, recognized. In a world of polls and positioning, the arts remain the true arenas in which an individual can fearlessly look at the world and say, "Here's where we're going." The arts, our benchmark, and popular culture are separating. It's our challenge to bring them back together again.

The task of all of us here tonight is to give the next generation of artists and Americans a chance to find and define the character of this nation. In a country so profoundly dedicated to the individual vision and freedom of interpretation, the potential is magnificent. The arts remain the soul of this country and with all of our support and the legacy of Nancy Hanks, it will be the source of an inspired vision for the next century.

Thank you very much.

About the Lecturer



PHOTO BY JILL KREMENTZ

A PULITZER PRIZE-WINNING PLAYWRIGHT WHOSE WORK REFLECTS BOTH WIT AND WISDOM, WENDY WASSERSTEIN is a native New Yorker, born in Brooklyn and raised in Manhattan. In 1989, her play, *The Heidi Chronicles,* earned her critical acclaim and a Pulitzer Prize, the New York Drama Critic's Circle Prize, the Drama Desk Award, the Outer Critics Circle Award, the Susan Smith Blackburn Prize and the Tony Award. Her play, *The Sisters Rosensweig,* has enjoyed runs on Broadway and London's West End. Wasserstein wrote the screenplay adaptations for *The Heidi Chronicles* and *The Sisters Rosensweig,* and her adaptation of *The Nutcracker* was performed at The American Ballet Theatre at The Met.

Wasserstein's off-Broadway play *Uncommon Women and Others* was produced at the Phoenix Theatre in 1978, and her other credits include *Isn't It Romantic* and *Miami.* For PBS's Great Performance series, she has written *Drive, She Said* and adapted John Cheever's *The Sorrow's of Gin,* as well as her own *Uncommon Women and Others.* Wasserstein's publication credits include a collection of essays, *Bachelor Girls* (Knopf); *The Heidi Chronicles and Other Plays* (Harcourt, Brace Jovanovich); *The Sisters Rosensweig* (Harcourt, Brace), and a children's book, *Pamela's First Musical* (Hyperion). Recently, *An American Daughter,* Wasserstein's latest play, opened on Broadway, and her screenplay, *The Object of My Affection,* was made into a major motion picture.

Once a contributing editor of *New York Woman* magazine and *Harper's Bazaar,* Wasserstein is currently a contributing editor of *New Woman.* She has supported emerging playwrights, serving on the Very Special Arts Playwright Discovery Artists Selection Committee for more than 10 years. Wasserstein also serves on the Council of the Dramatists Guild, on the Board of the British American Arts Association and The MacDowell Colony Board. She has taught at Columbia University and New York University. She is also a member of the Theatre Development Fund's President's Council, an advisory group of leaders in the theatre. Wasserstein has been involved with kids as a spokesperson for Kid's Night on Broadway, and with inner-city high school juniors who have little or no exposure to theater, taking them to several shows and leading post-performance discussions.

Wasserstein received a Bachelor of Arts and honorary doctorate from Mount Holyoke College and a Master of Fine Arts from the Yale School of Drama.

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About the Nancy Hanks Lecture

NANCY HANKS served as president of Americans for the Arts (formerly the American Council for the Arts) from 1968 to 1969, when she was appointed chair of the National Endowment for the Arts, a position she served through 1977. Until her death in 1983, Nancy Hanks worked hard to bring the arts to prominent national consciousness. This year marked the 12th Annual Nancy Hanks Lecture on Arts and Public Policy by Americans for the Arts. Americans for the Arts established the lecture series to honor her memory and to provide an opportunity for public discourse at the highest level on the importance of the arts and culture to our nation's well-being.

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March 21, 2000

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